A. MESSAGER

LES
DEUX PIGEONS

LES DEUX PIGEONS

THÉÂTRE NATIONAL DE L'OPÉRA

LES DEUX PIGEONS

Ballet en 3 Actes.

d'après la Fable
DE
LA FONTAINE

PAR

HENRY RÉGNIER & LOUIS MÉRANTE

Musique de

ANDRÉ MESSAGER

Partition Piano seul
réduite par l'Auteur
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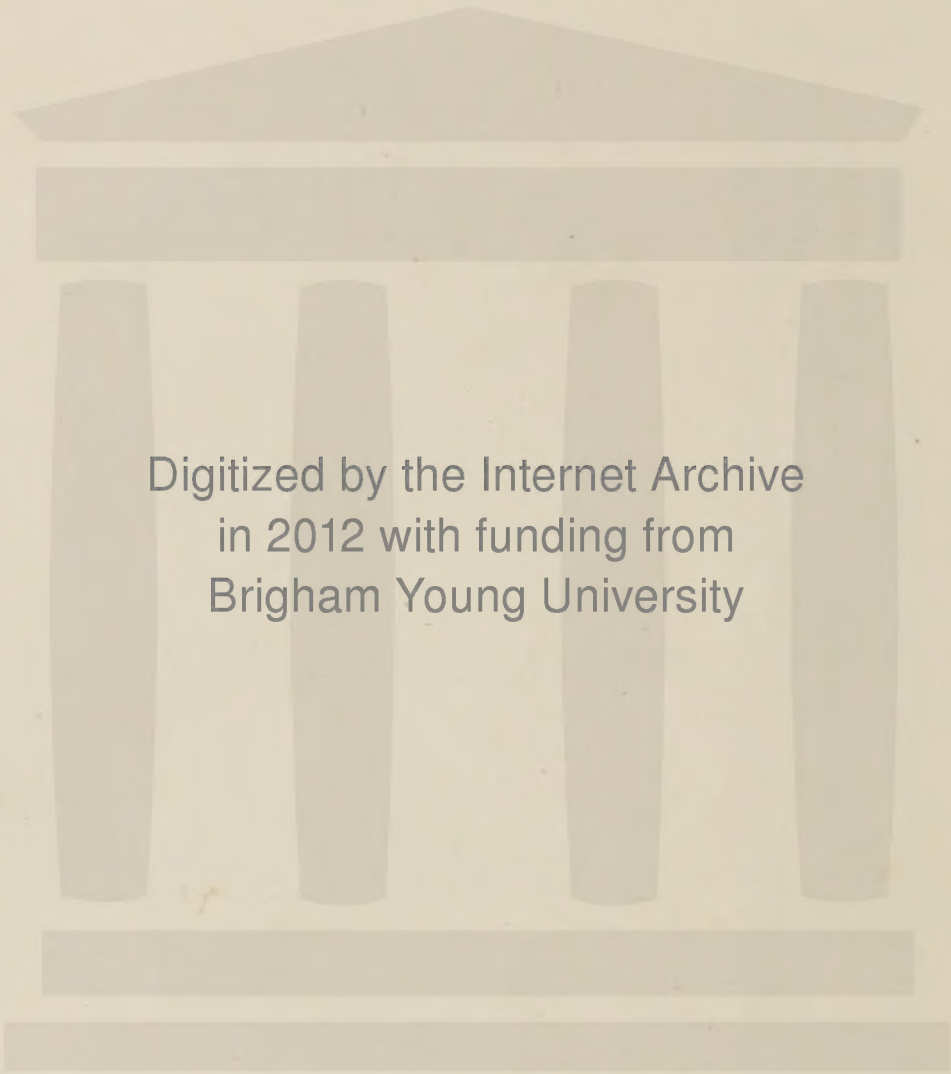
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A Camille Saint-Saëns

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Jules Massenet

THÉATRE NATIONAL DE L'OPÉRA

LES
Deux Pigeons

BALLET EN TROIS ACTES

D'APRÈS LA FABLE DE LA FONTAINE

PAR

HENRY RÉGNIER & LOUIS MÉRANTE

MUSIQUE DE

ANDRÉ MESSAGER

Représenté pour la première fois, à Paris, le 18 Octobre 1886

PERSONNAGES

GOUROULI	Mlles Rosita Mauri.	ZARIFI, *Chef des Tziganes.*	MM. Pluque.
PEPIO	Sanlaville.	FRANCA-TRIPPA, *Tzigane.*	Soria.
MIKALIA	Montaubry.	UN TZIGANE	Mérante.
DJALI.	Hirsch.	UN TZIGANE	Vazquez.
LA REINE DES TZIGANES	Monnier.	LE CAPITAINE	Ajas.
UNE TZIGANE	Wall.	UN VIEUX SERVITEUR	Ponçot.
UNE TZIGANE	Laurent.	LE SYNDIC.	Hoquante.

JEUNES FILLES AMIES DE GOUROULI

Mlles Bernay, Roumier, Gallay, Chabot, Désiré, Violat, Sarcy, Blanc.

TZIGANES

Mlles Ottolini, Ottolini IIe, Salle, Sacré, Montchanin, Grangé, Keller, Lobstein.
MM. Lecerf, Stilb, Marius, Lefèvre.

ENFANTS

Mlles Robin, Mante, Boutonyrie, Drouineau, Letellier, Carré, Mante IIe
Lecouvey, Bossu, Ixart, Tétart, Maupin.

Servantes. — Tziganes. — Soldats. — Peuple.

La Scène se passe sur les bords de la mer, aux confins de la Thessalie, XVIIIe siècle.

1er Acte : *Décor de MM. RUBÉ et CHAPERON.* — 2e Acte : *Décor de M. J.-B. LAVASTRE.*
Costumes dessinés par M. BIANCHINI.

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LES
DEUX
PIGEONS

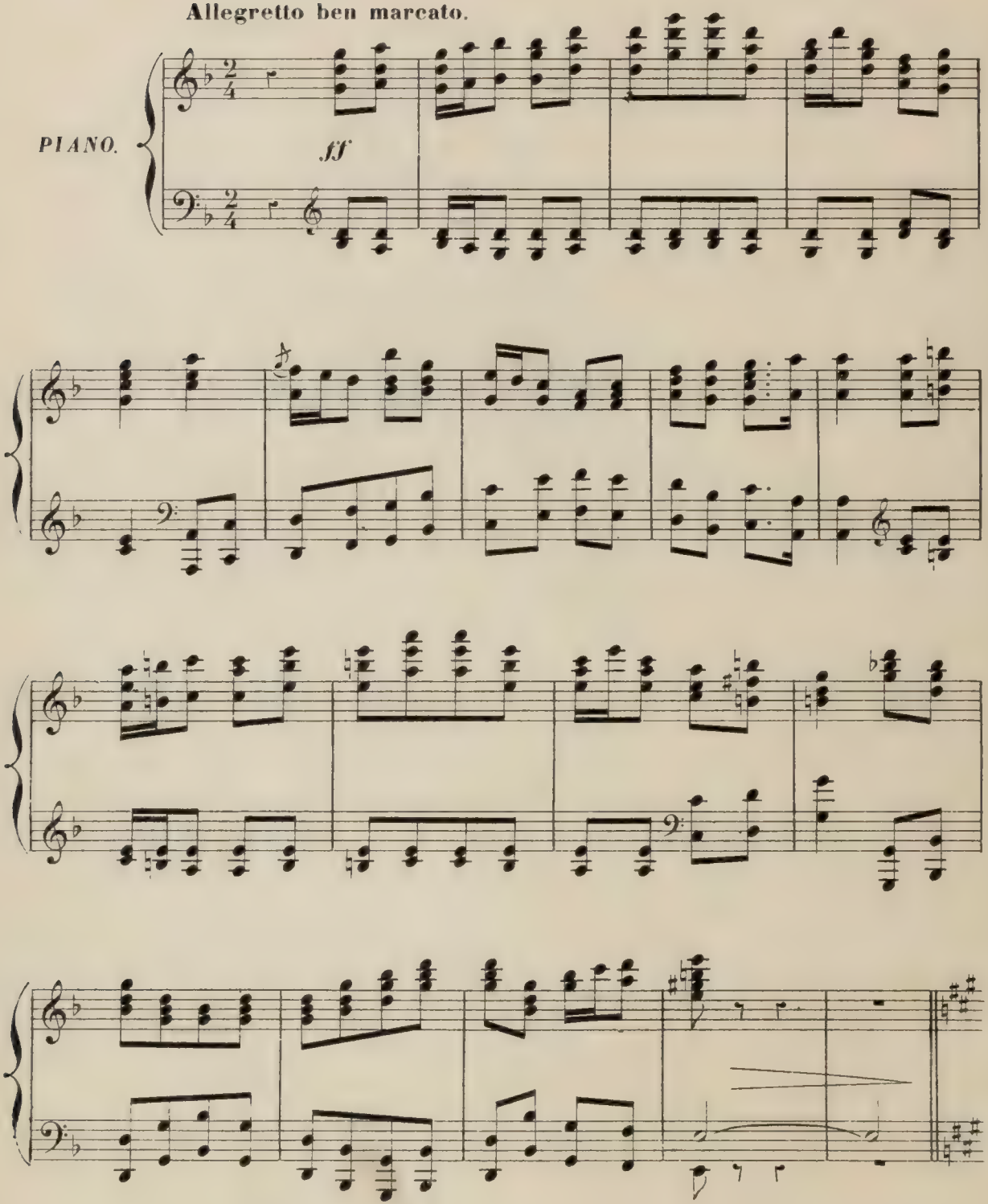
LES DEUX PIGEONS

ACTE I.

INTRODUCTION.

Allegretto ben marcato.

PIANO.



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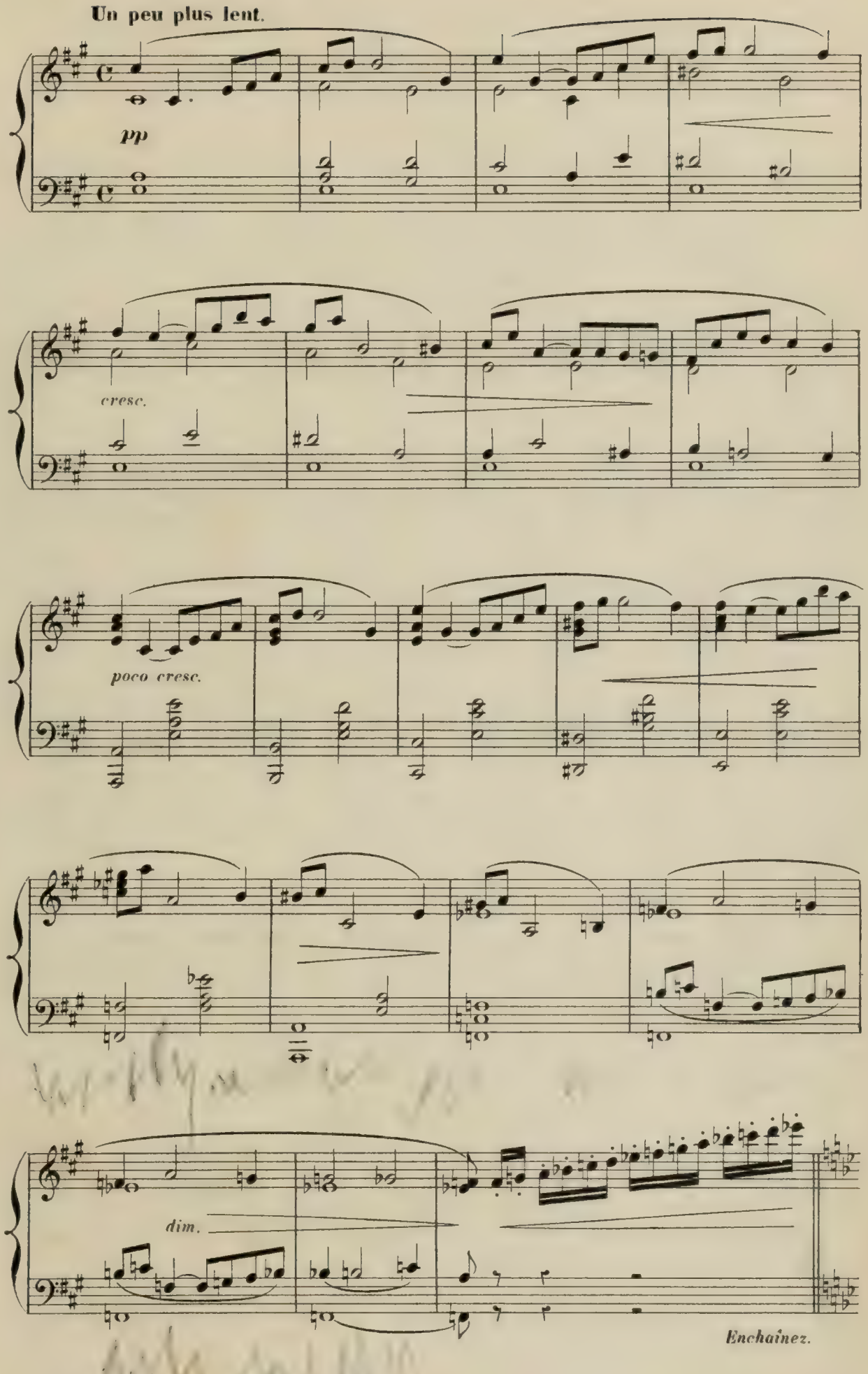
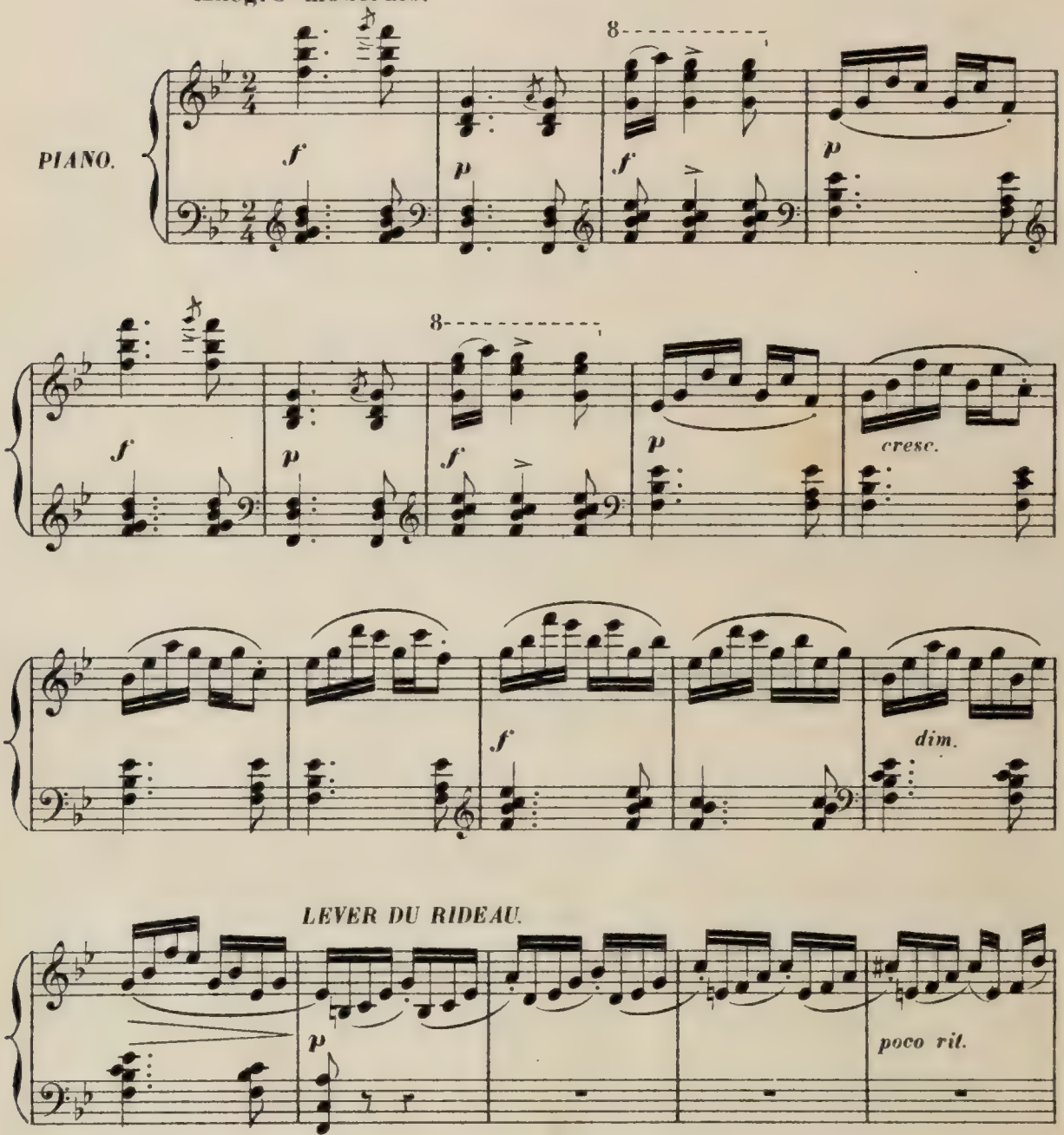

Un peu plus lent.
pp
cresc.
poco cresc.
dim.
Enchaînez.

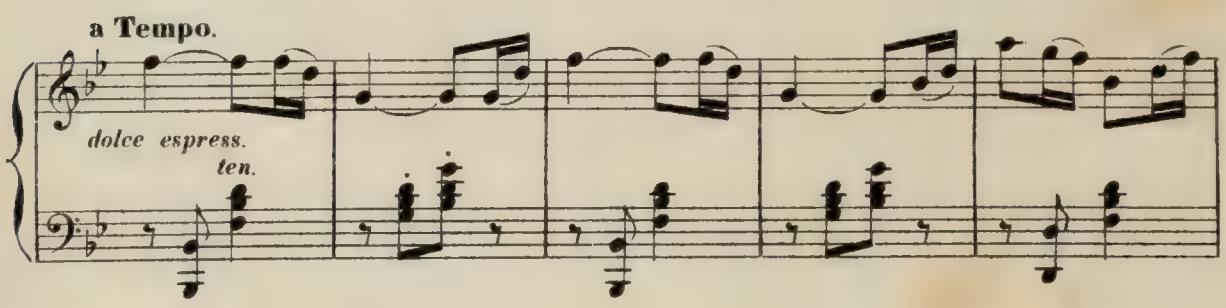
La Scène représente la pièce principale d'une maison des champs. Intérieur rustique, mais annonçant l'aisance et le bien-être. — Une large baie encadrée de plantes grimpantes s'ouvre sur la campagne, laissant voir, tout proche de l'habitation, un grand colombier aux tuiles rouges

Scène I.

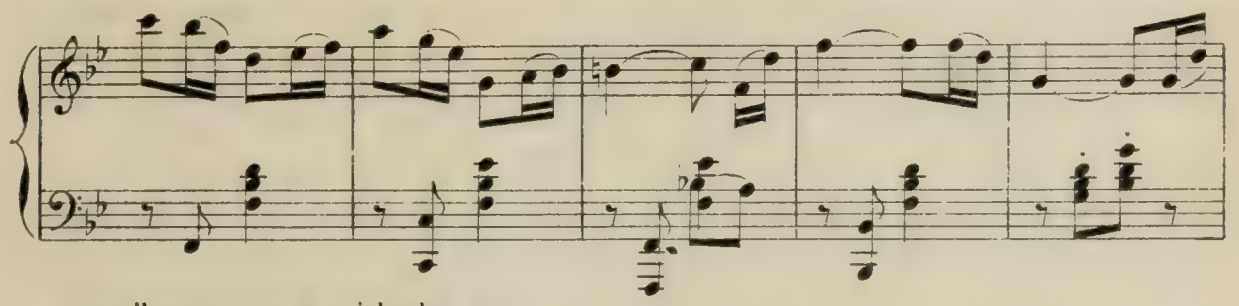
Allegro moderato.



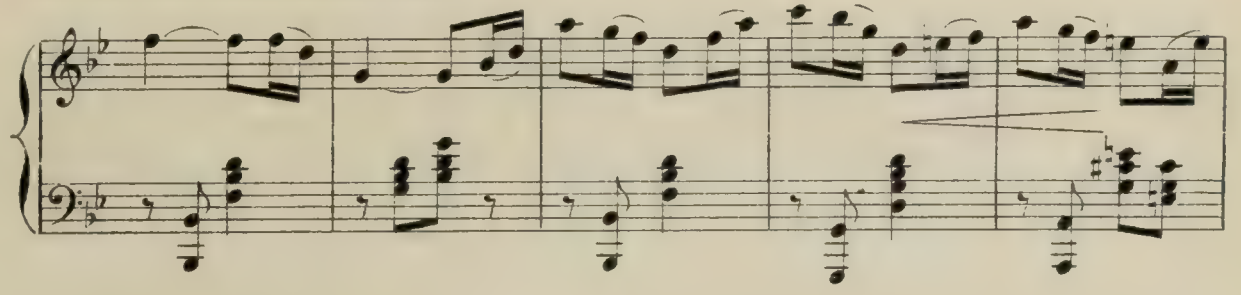
Des jeunes filles vont et viennent. Pour fêter la bonne MIKALIA, la maîtresse du logis,

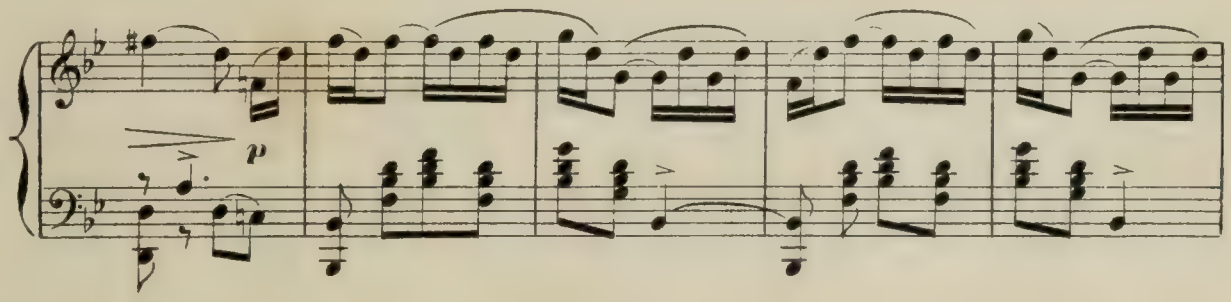


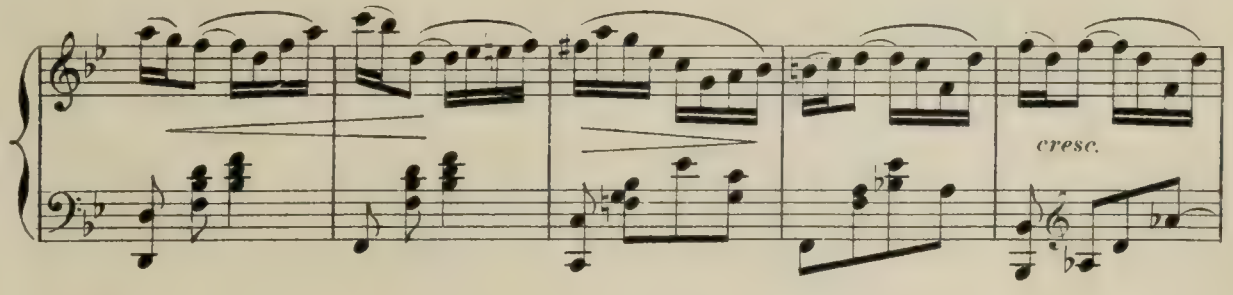
elles ont cueilli une abondante moisson de fleurs des champs, qu'elles disposent dans des vases,

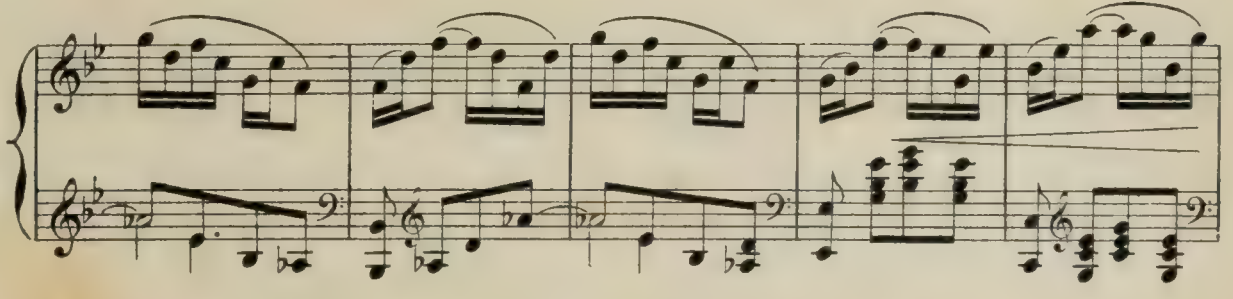


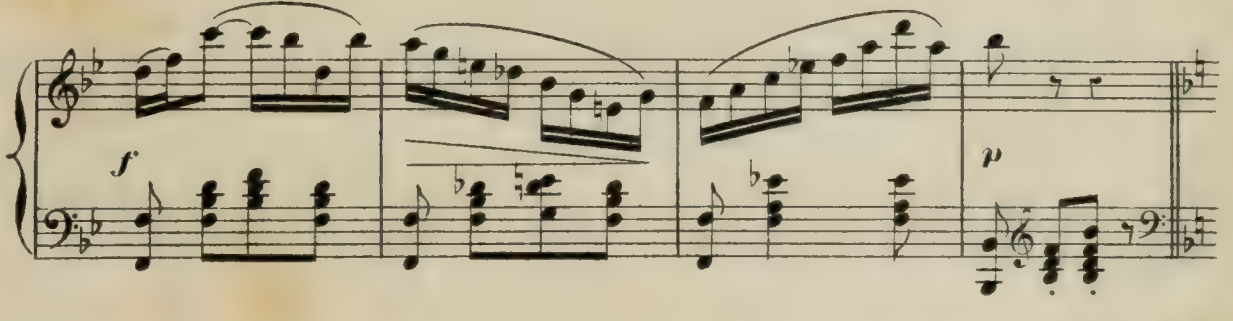
ou qu'elles tressent en guirlandes.



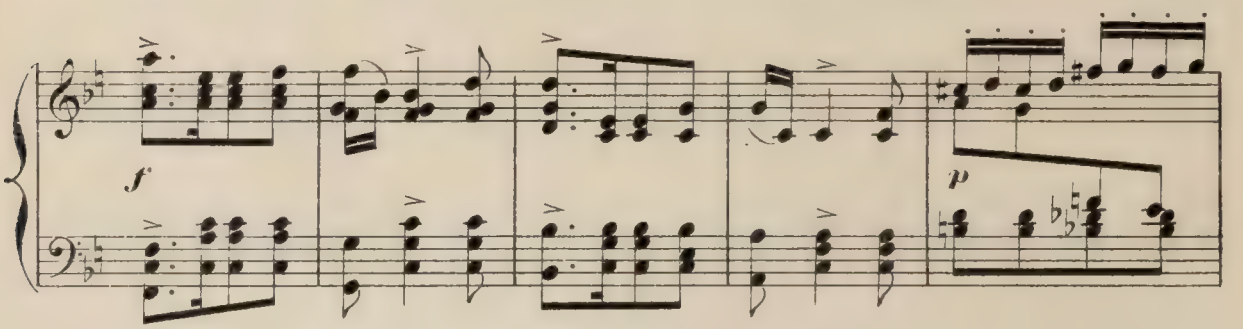




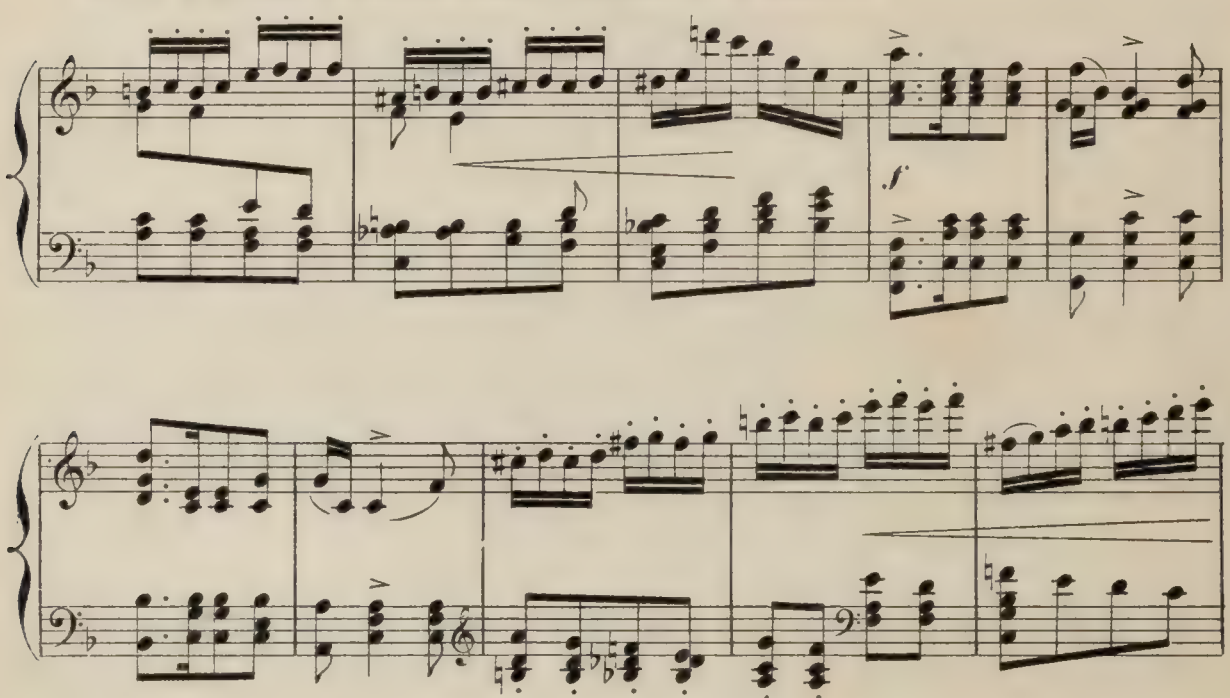




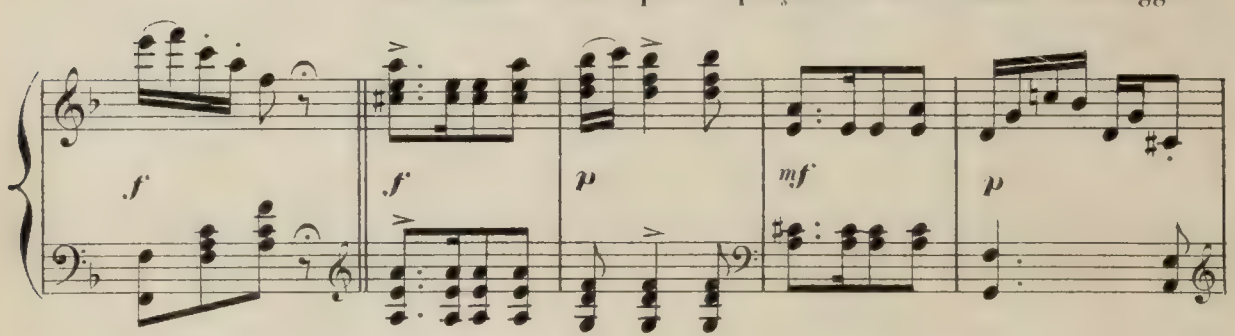
GOUROULI entre, les mains pleines de fleurs. Plus vive et plus espiègle que les autres,



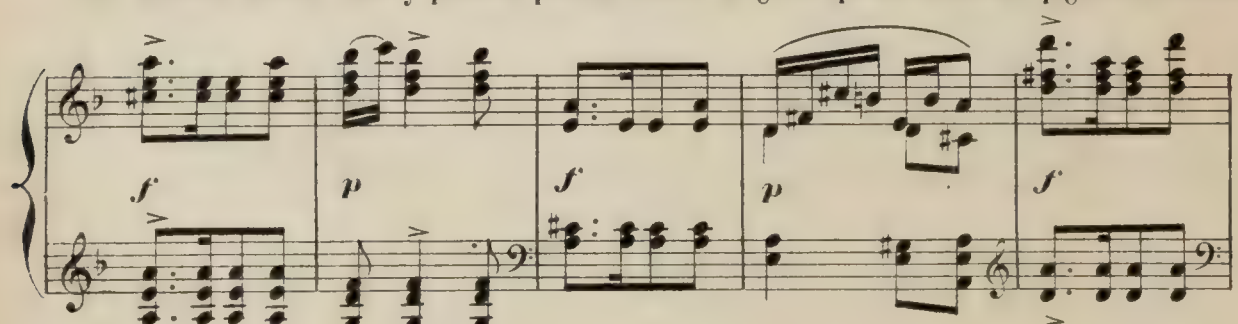
elle va de groupe en groupe, semant l'agitation et le désordre.

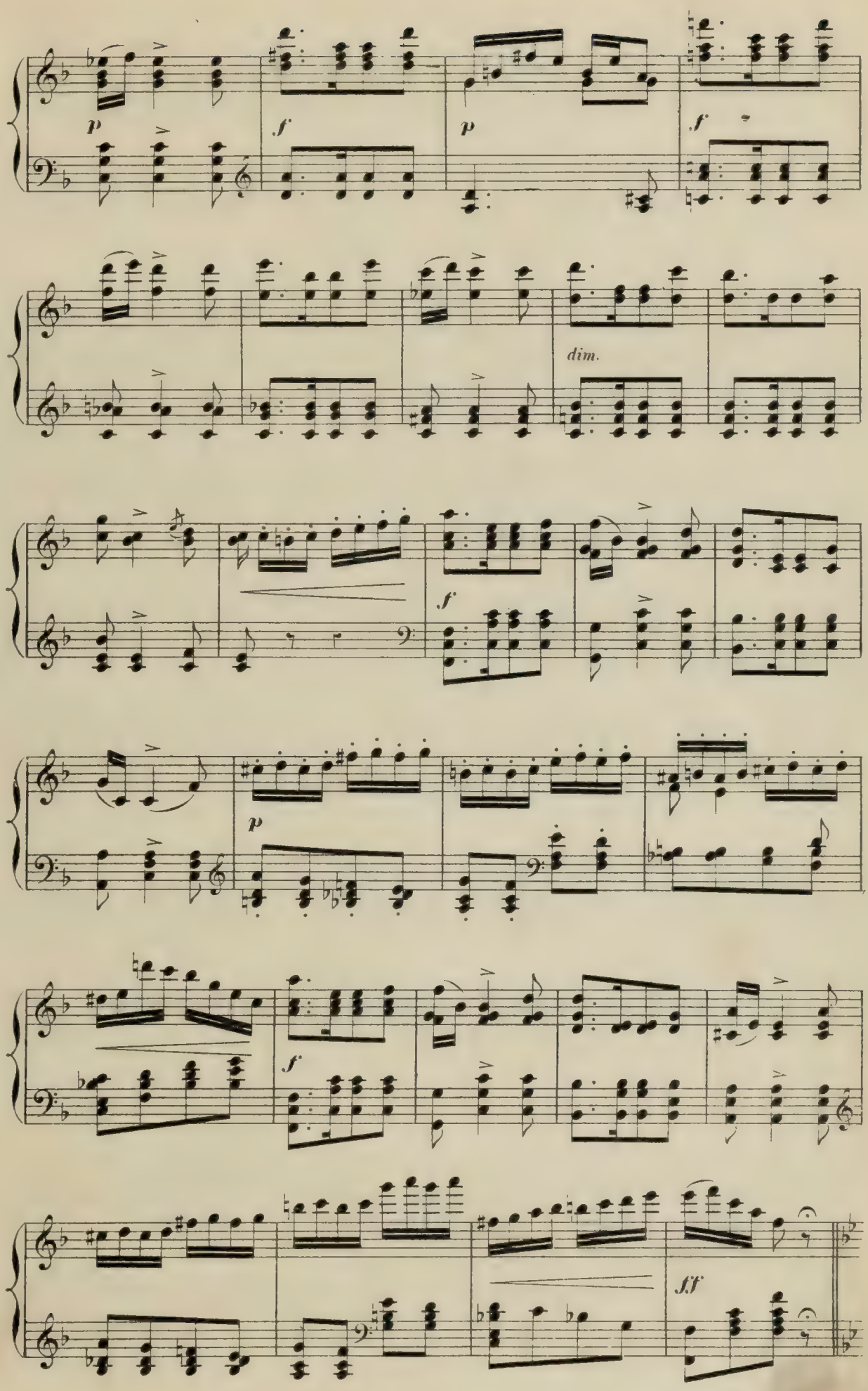


Une manne d'osier qu'elle aperçoit sur une crédence lui suggère



une nouvelle malice. Elle y puise à pleines mains du grain qu'elle lance aux pigeons endormis.

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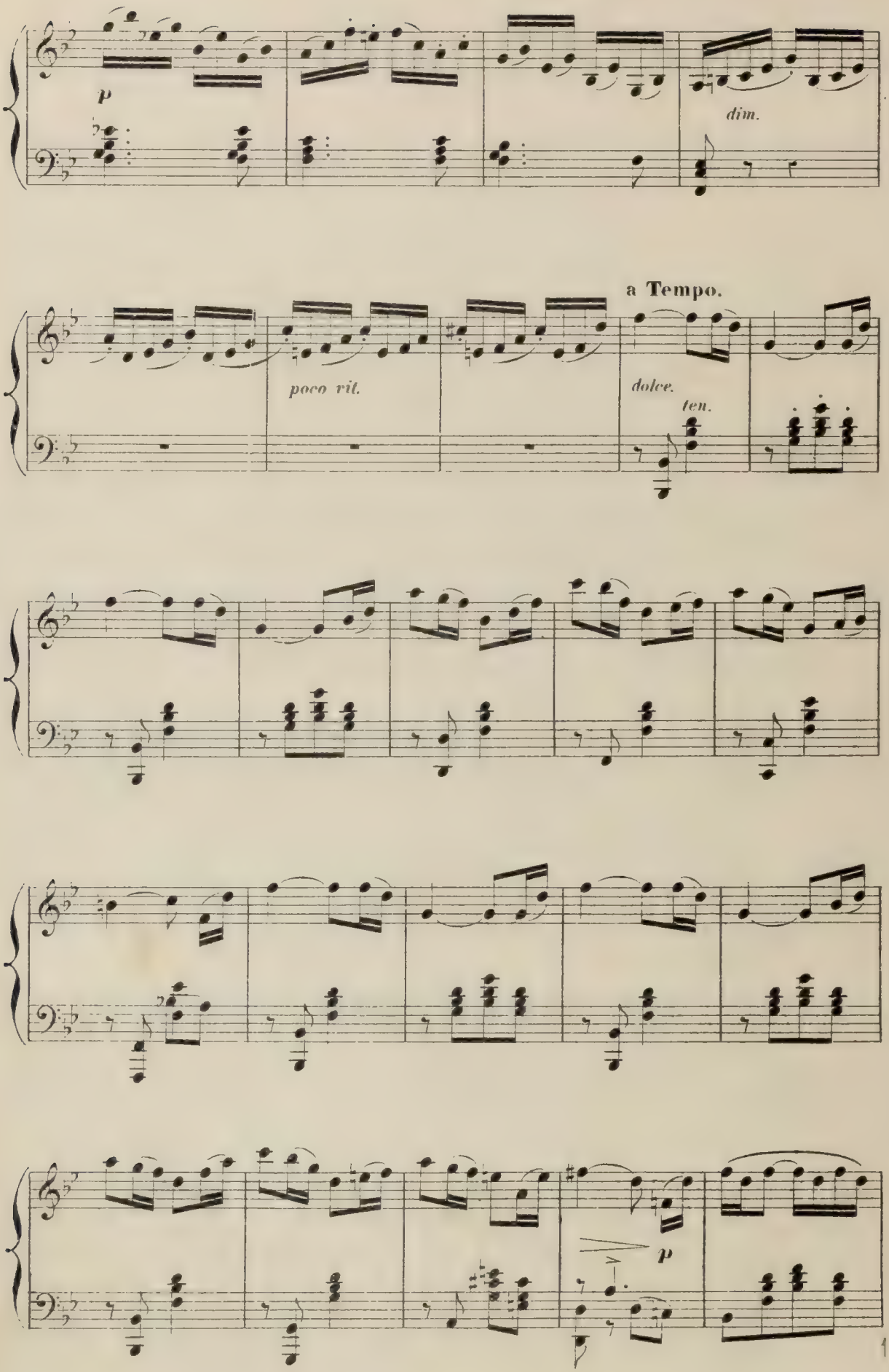
p
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a Tempo.
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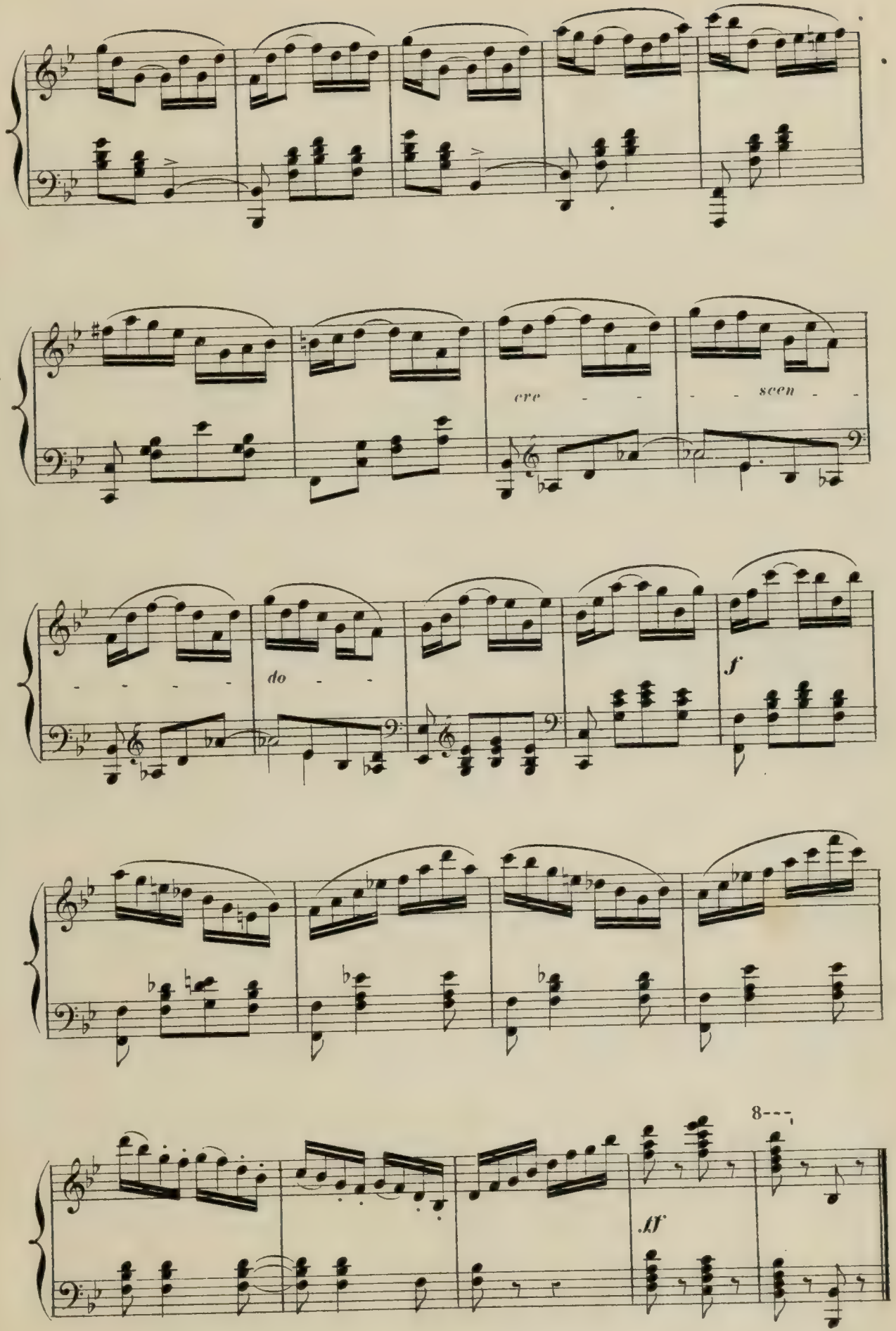
dolce.
ten.
p


cre - - - - scen - -
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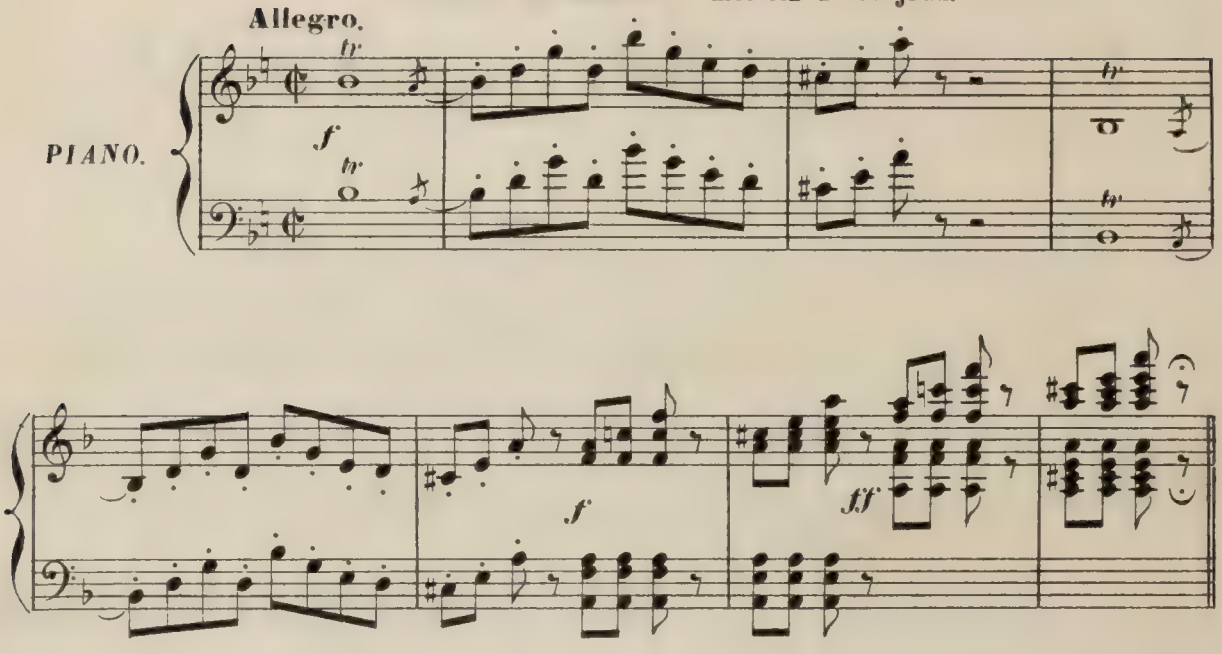
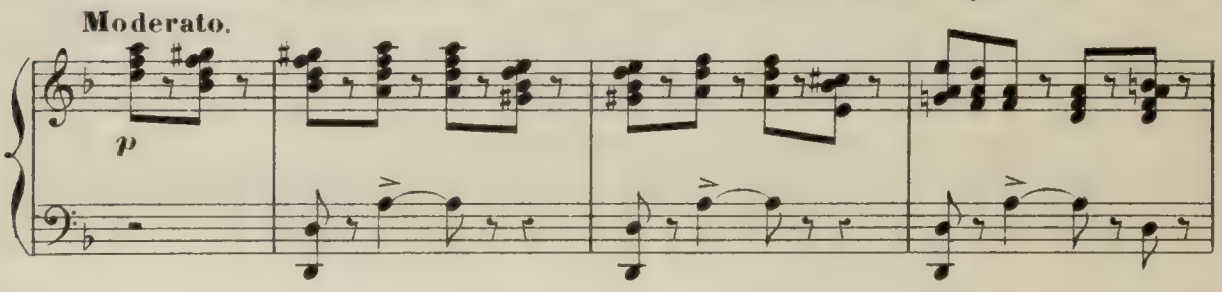
Scène II.

ENTRÉE DE MIKALIA.

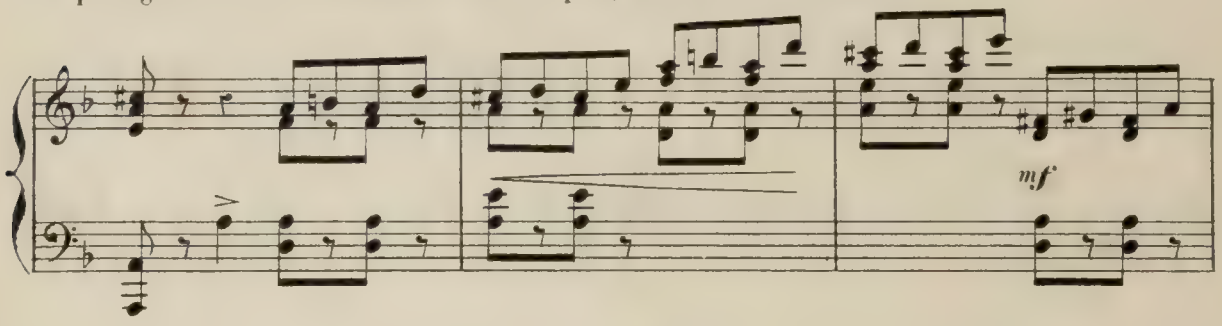
L'arrivée de MIKALIA met fin à ces jeux.



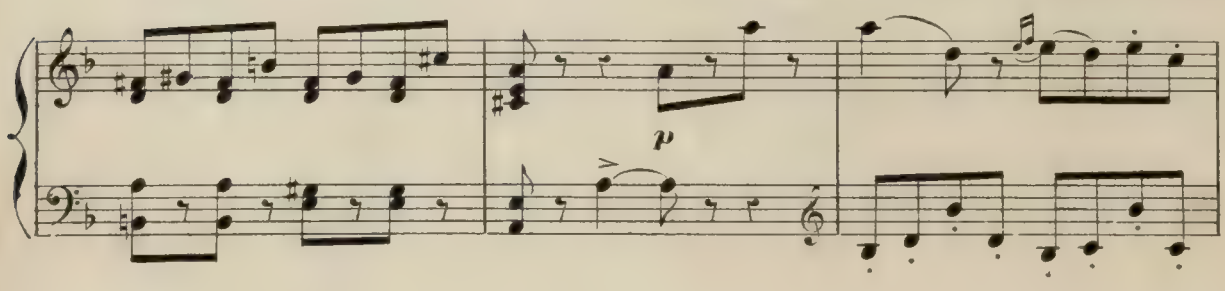
MIKALIA s'avance appuyée sur une canne. Toutes les jeunes filles s'empressent autour d'elle,



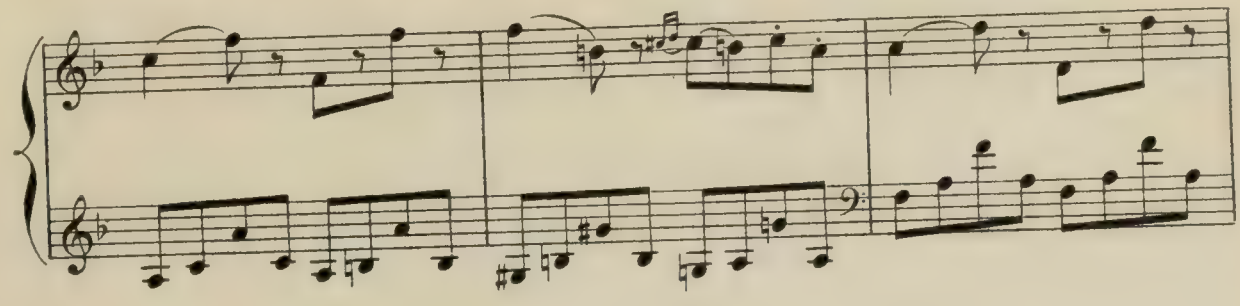
lui prodiguant les démonstrations d'un respect affectueux et famillier. _



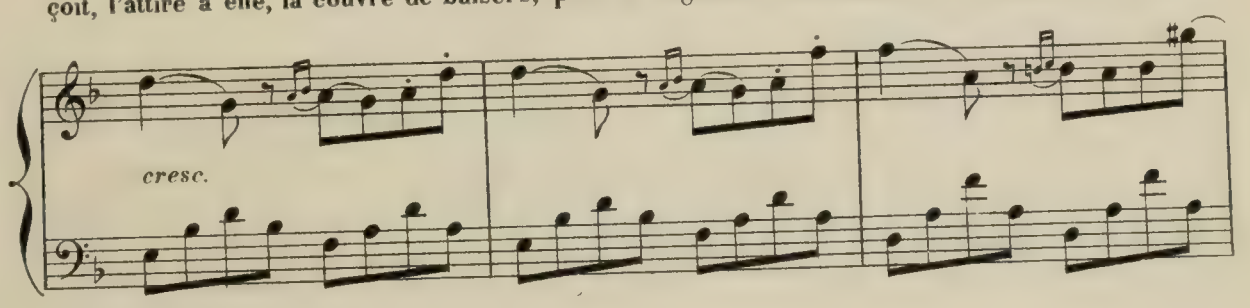
GOUROULI, qui s'était cachée, surgit derrière



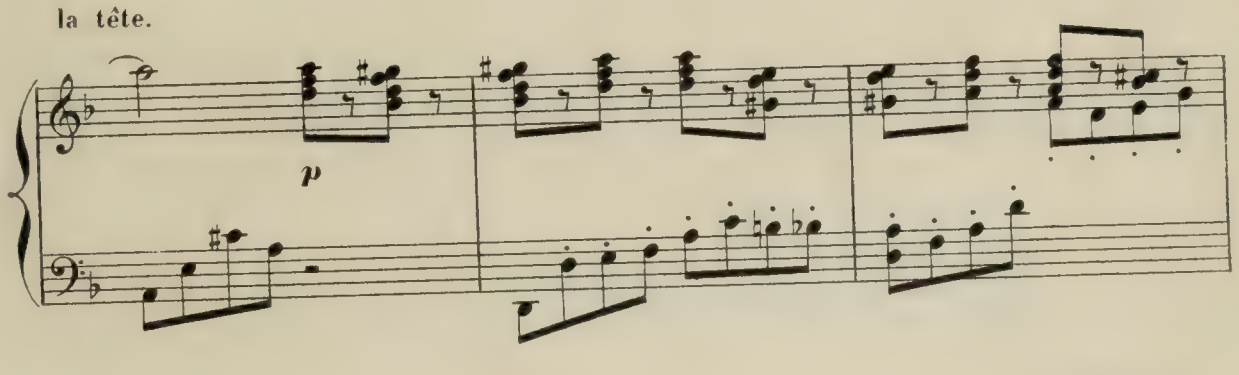
le fauteuil de MIKALIA, et fait tomber sur elle une pluie de fleurs. — MIKALIA, ravie, l'aper-

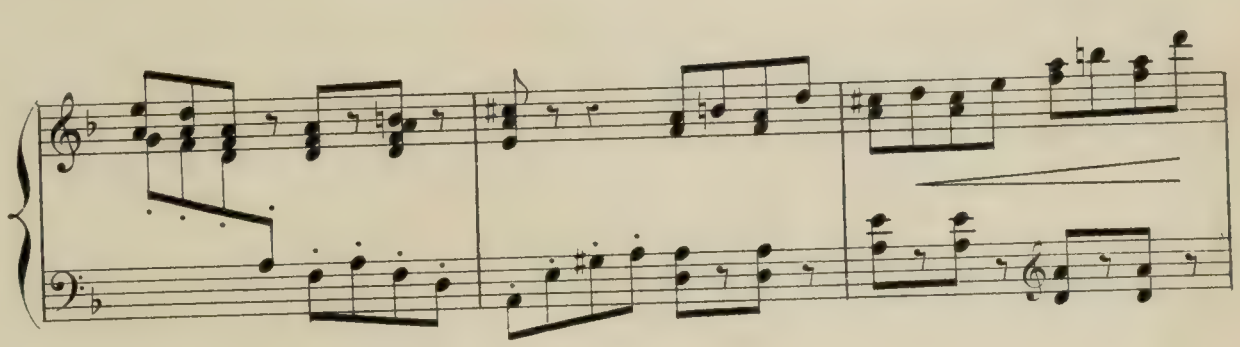


çoit, l'attire à elle, la couvre de baisers, puis la regarde avec émotion en secouant tristement

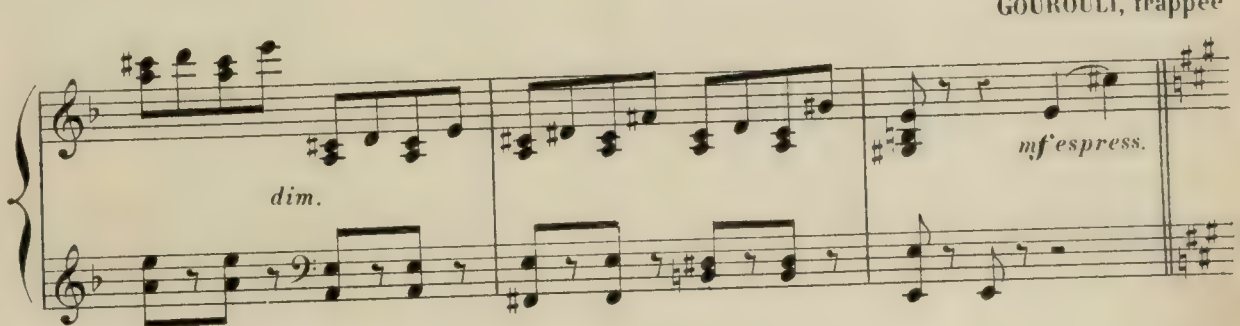


la tête.

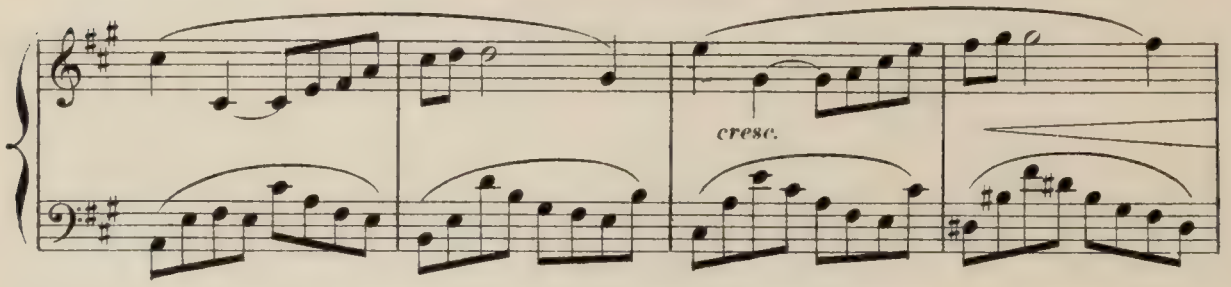




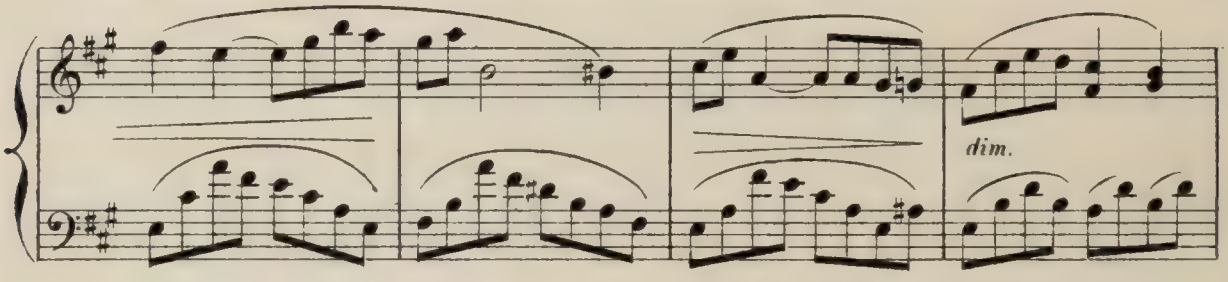
GOUROULI, frappée



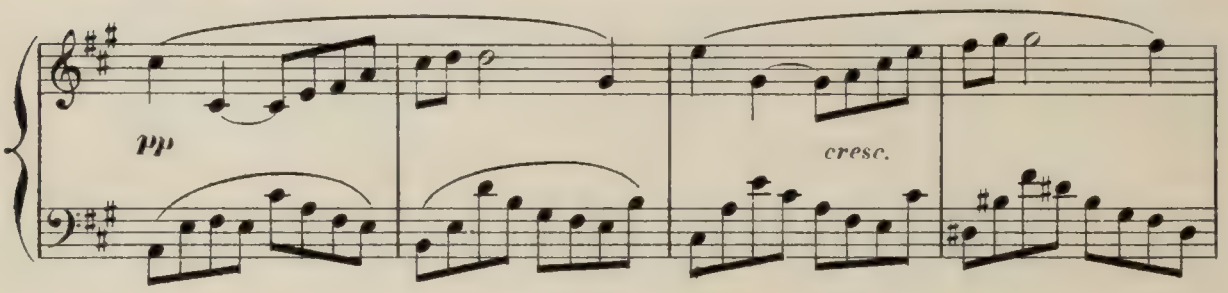
de l'air préoccupé de sa mère, l'interroge avec inquiétude. _"Qu'avez-vous, ma mère?" _



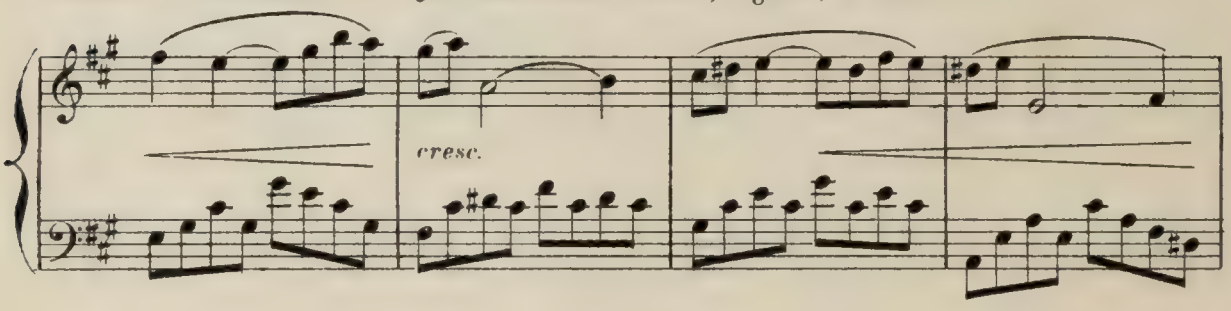
"Hélas! ma chérie, j'ai peur que ton bonheur ne soit menacé.... N'as-tu pas remarqué le

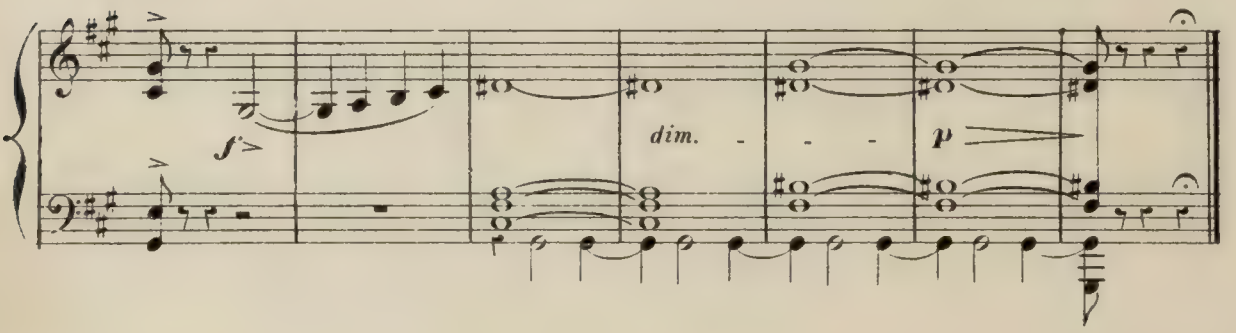


changement qui s'est opéré dans l'humeur de PEPIO, ton fiancé?.. Il a perdu sa gaieté, son



entrain... il est sombre!.."_"Que dites-vous?" _"Tiens, regarde, le voici!..."

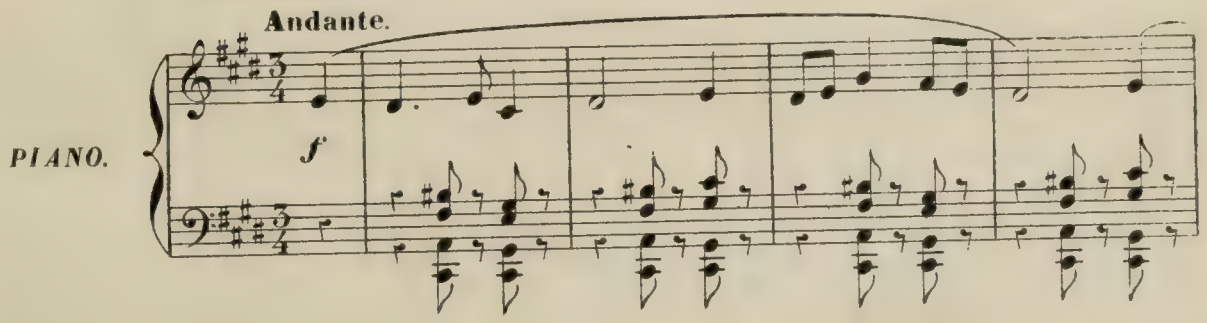




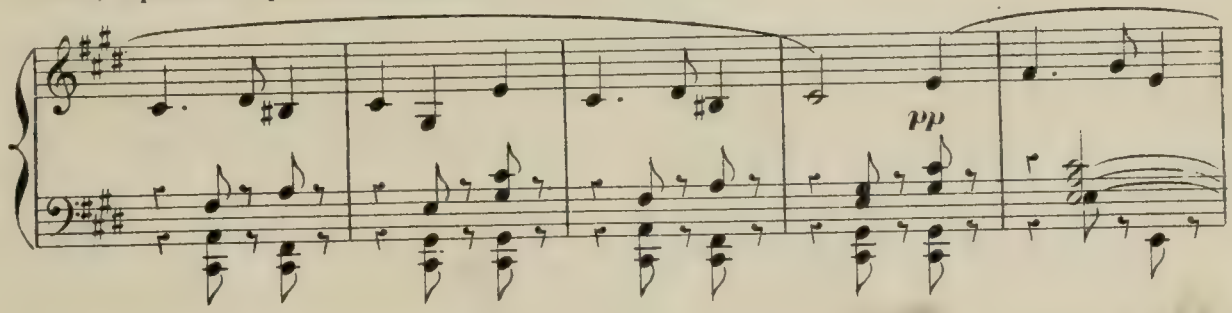
Scène III.

ENTRÉE DE PEPIO.

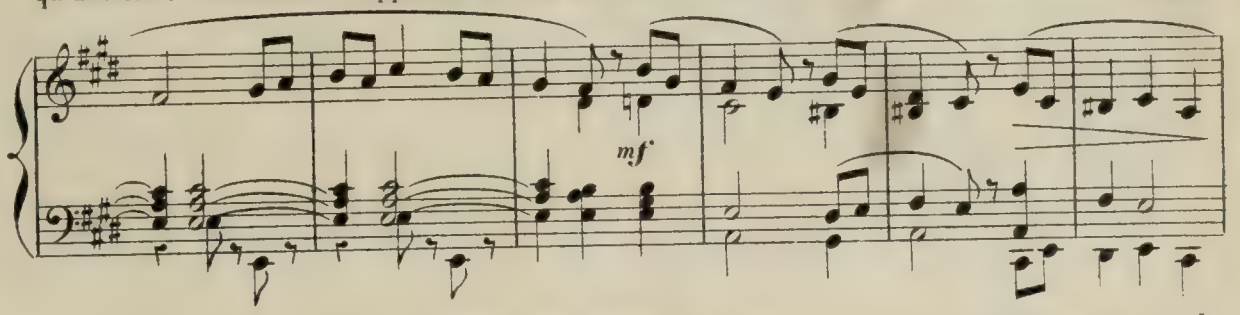
PEPIO entre, la tête baissée, le regard morne, sans voir personne. Il se détire avec



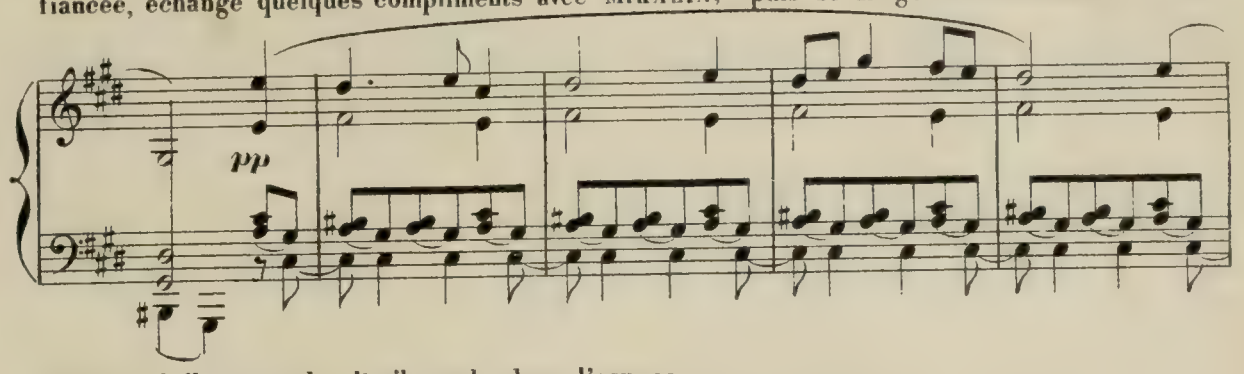
ennui, réprimant à peine un baillement. Il se laisse tomber dans un fauteuil, puis se relève pres-



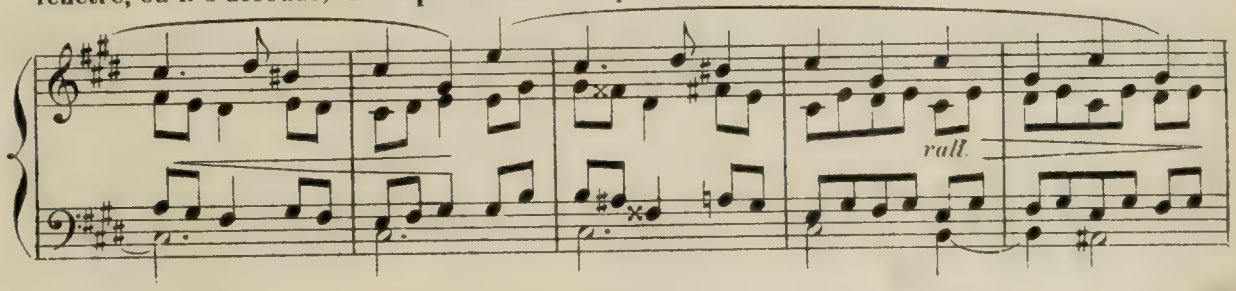
qu'aussitôt. — GOUROULI s'approche de lui. Au bruit de ses pas, PEPIO tressaille, sourit à sa



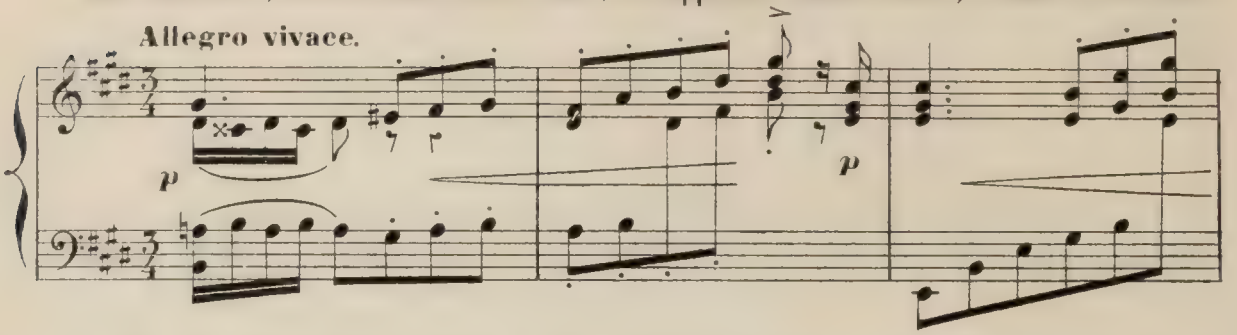
fiancée, échange quelques compliments avec MIKALIA, puis se dirige nonchalamment vers la



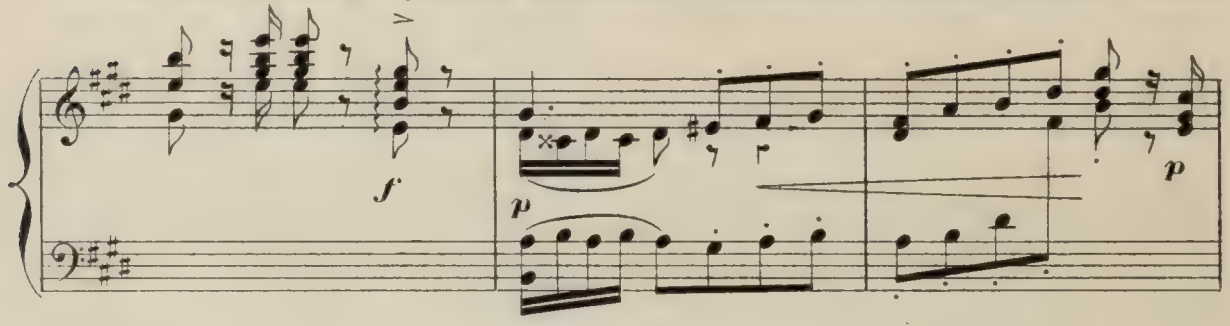
fenêtre, où il s'accoude, l'œil perdu dans l'espace.



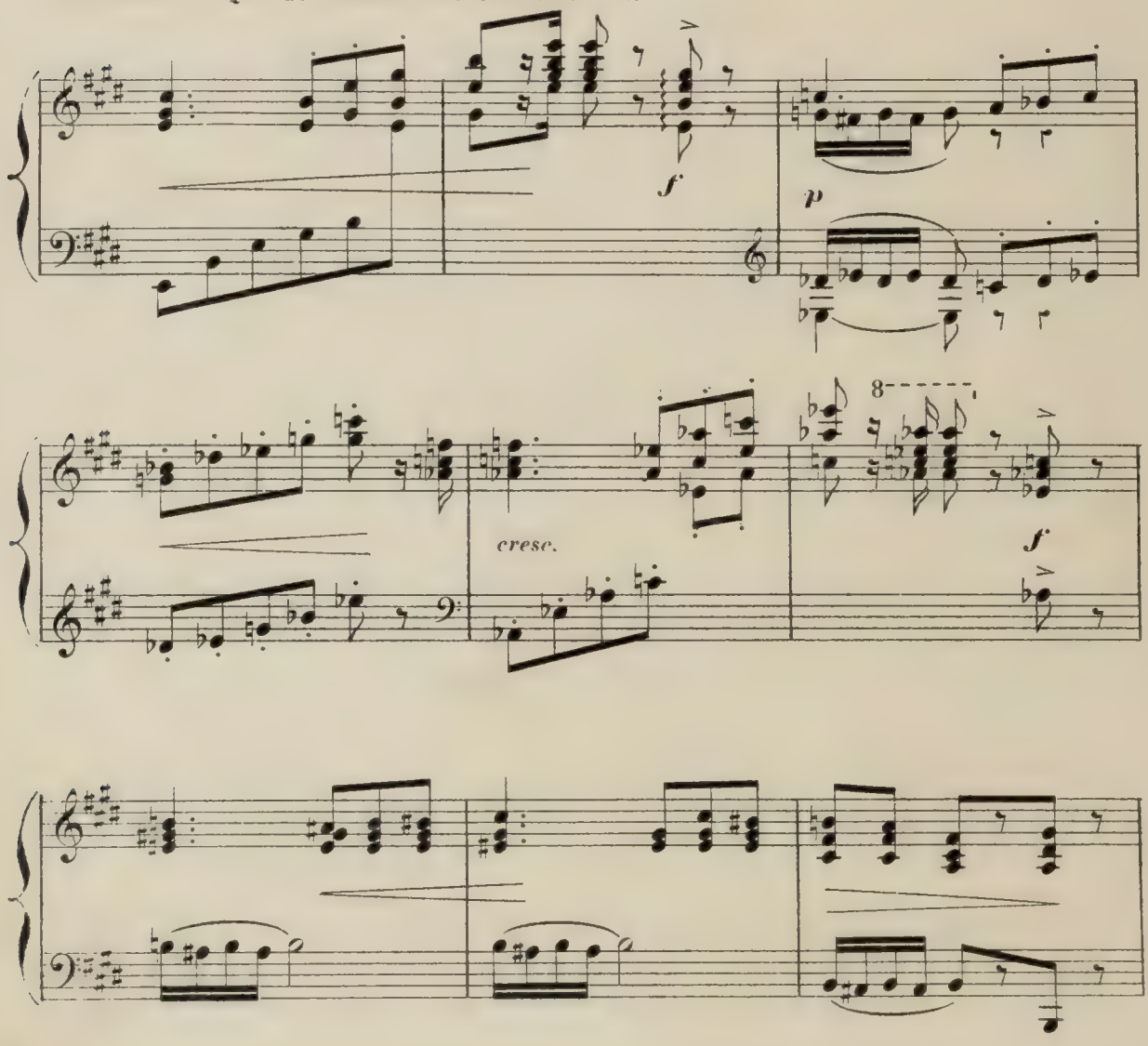
Mais GOUROULI, sur le conseil de sa mère, se rapproche encore de lui, et attire son atten-

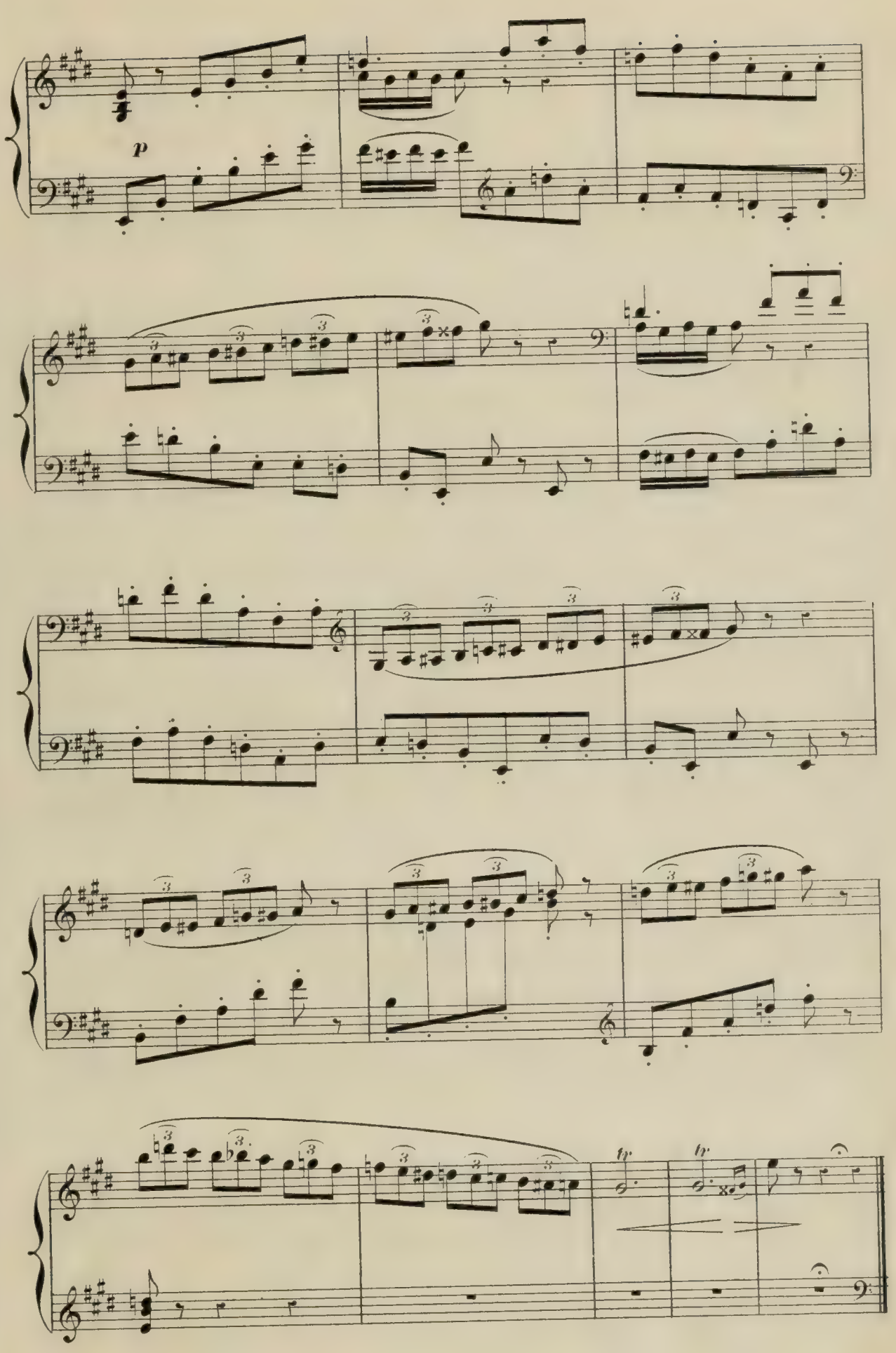


tion sur deux pigeons qui prennent leurs ébats. "Vois comme ils ont l'air heureux!.. comme



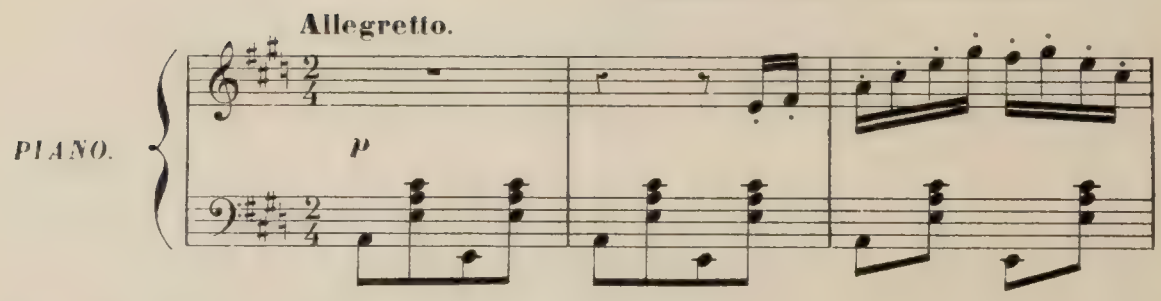
ils s'aiment!... Que ne faisons-nous comme eux!..."



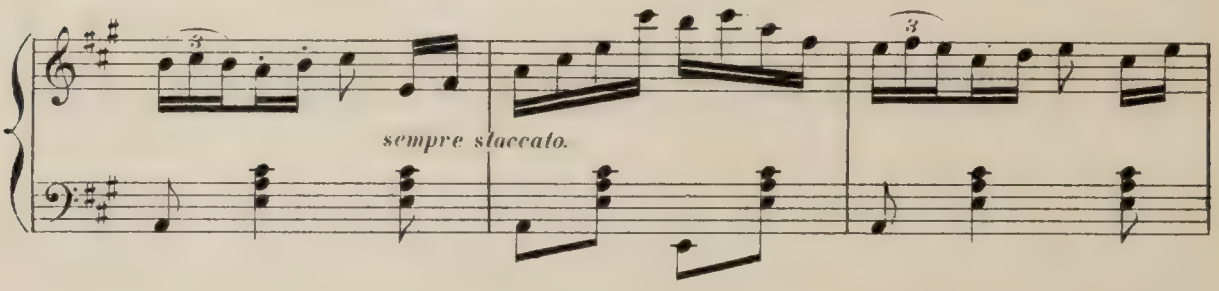

p
tr
tr

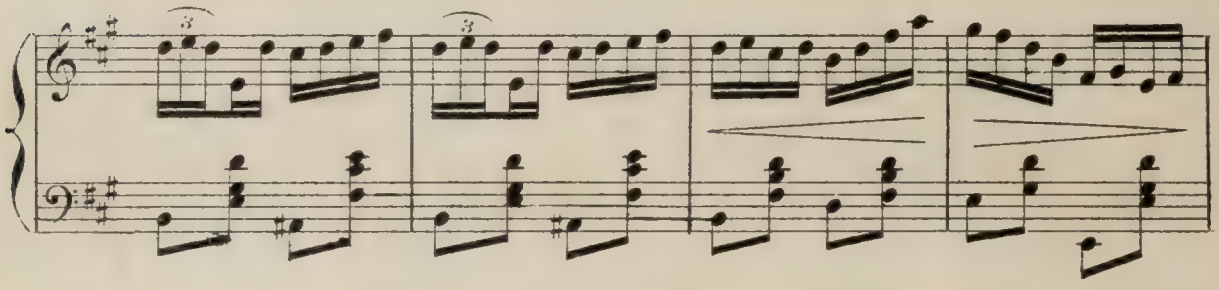
PAS DE DEUX.

GOUROULI imite les mouvements de la

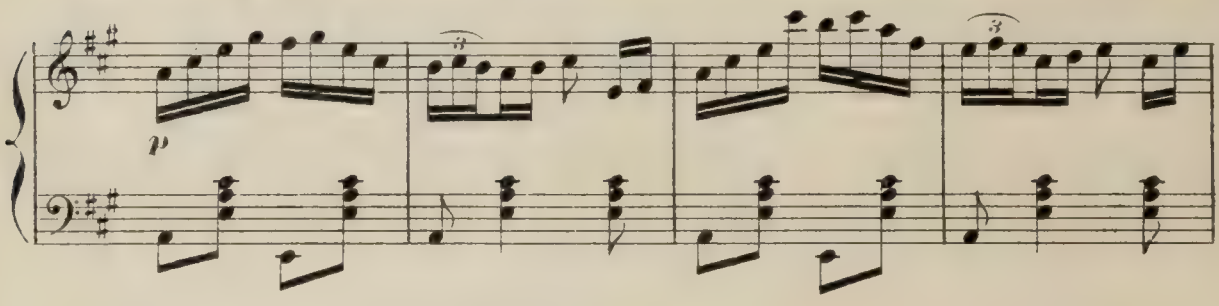


tourterelle légère et décrivant des circuits dans les airs.

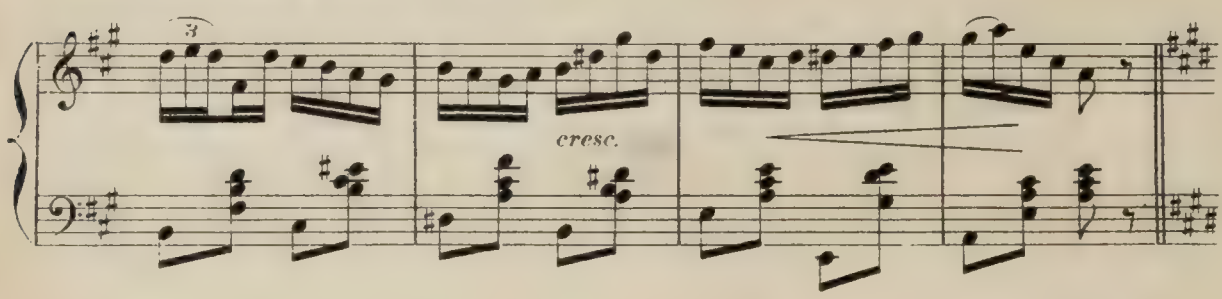


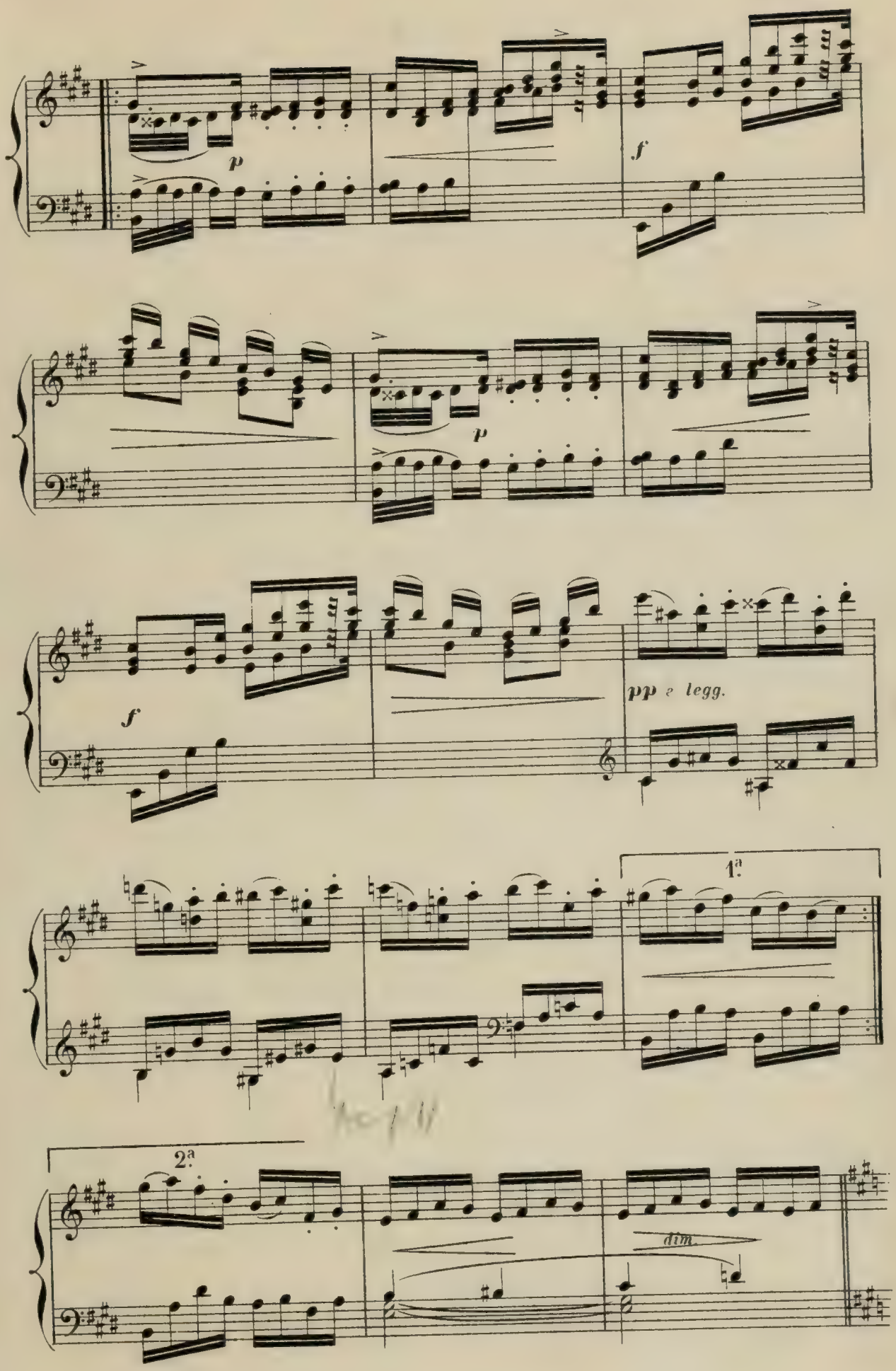


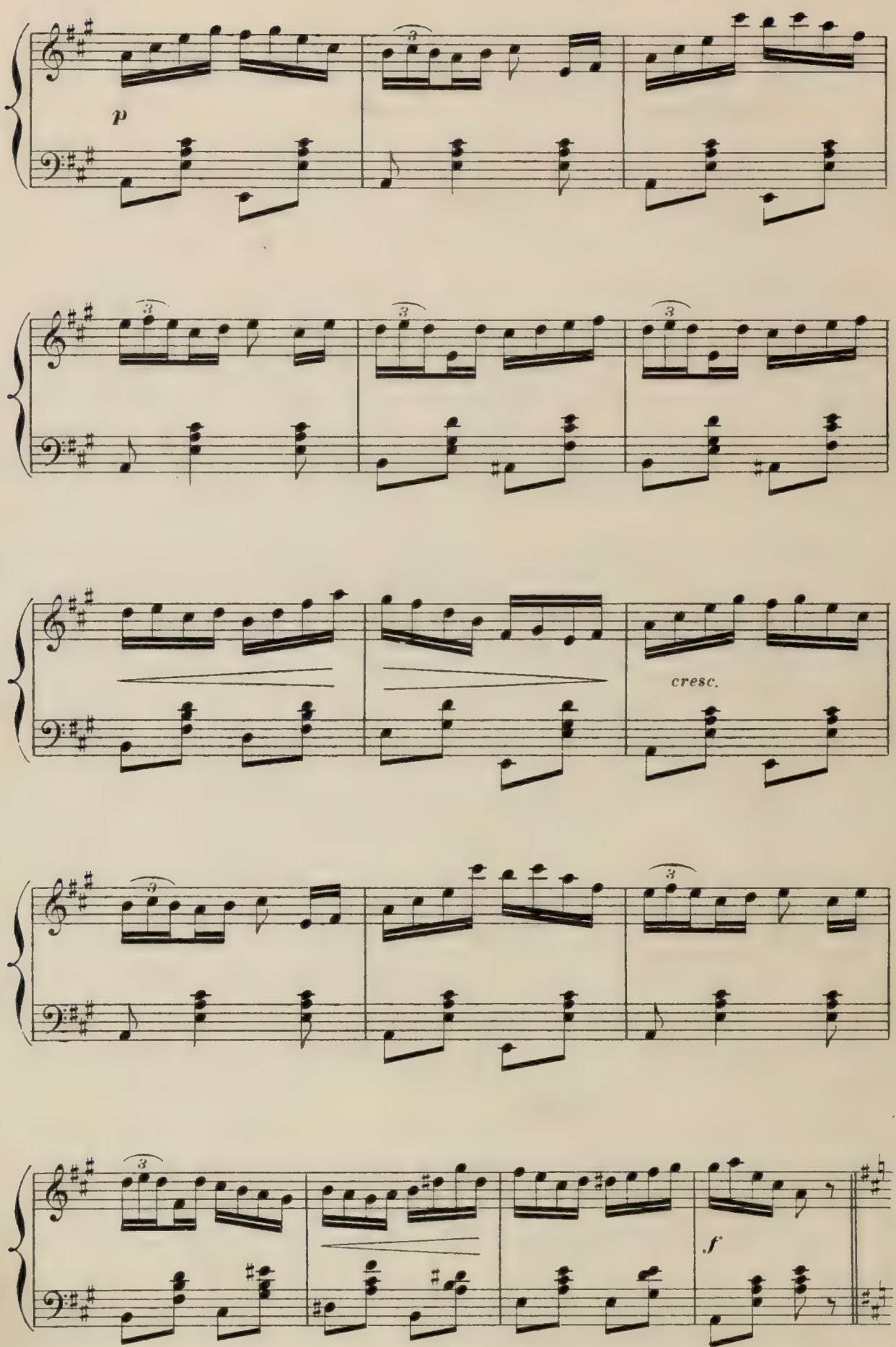
PEPIO, séduit par la gentillesse de GOUROULI, se prête de bonne grâce à sa fantaisie, et

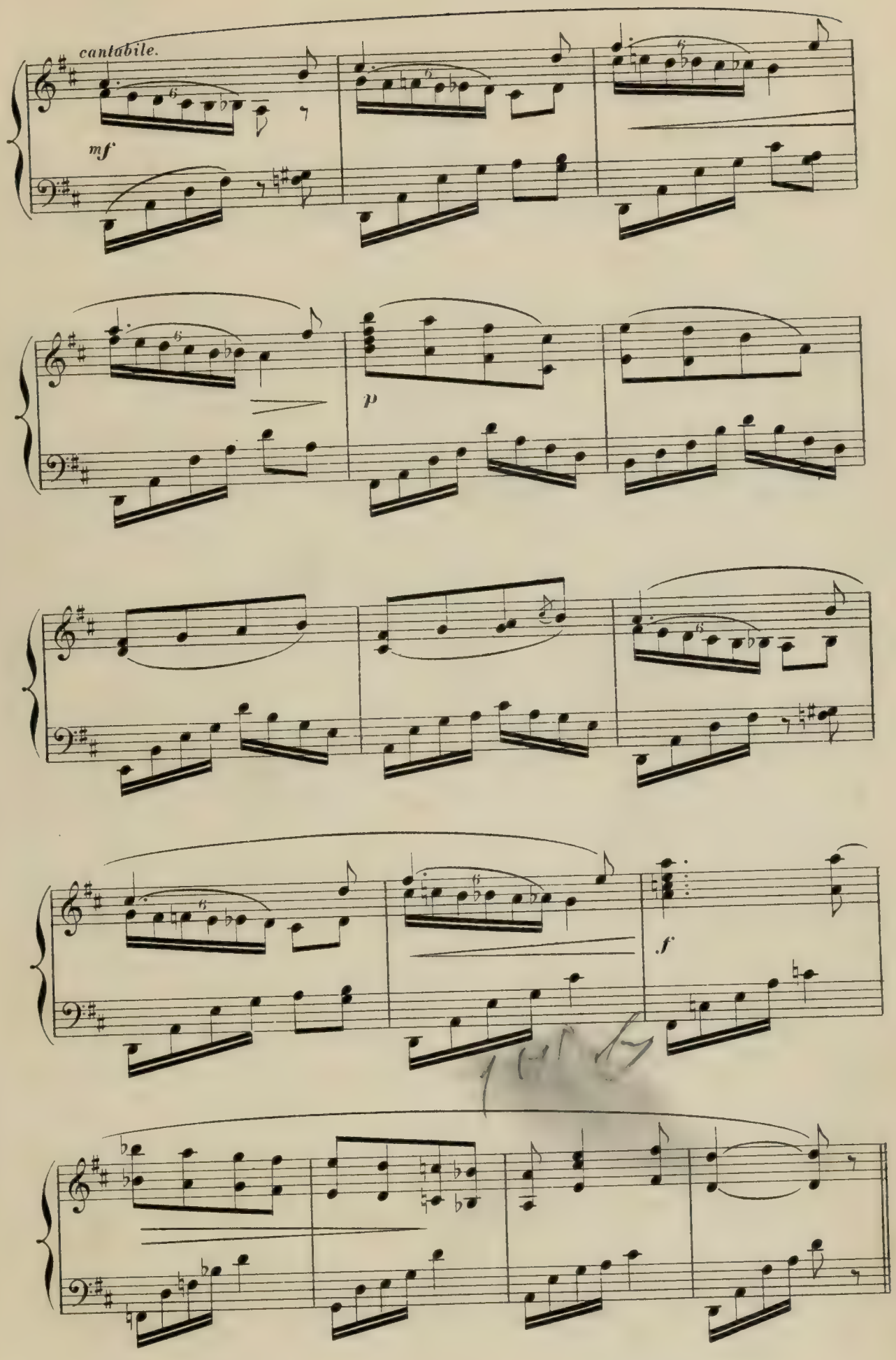


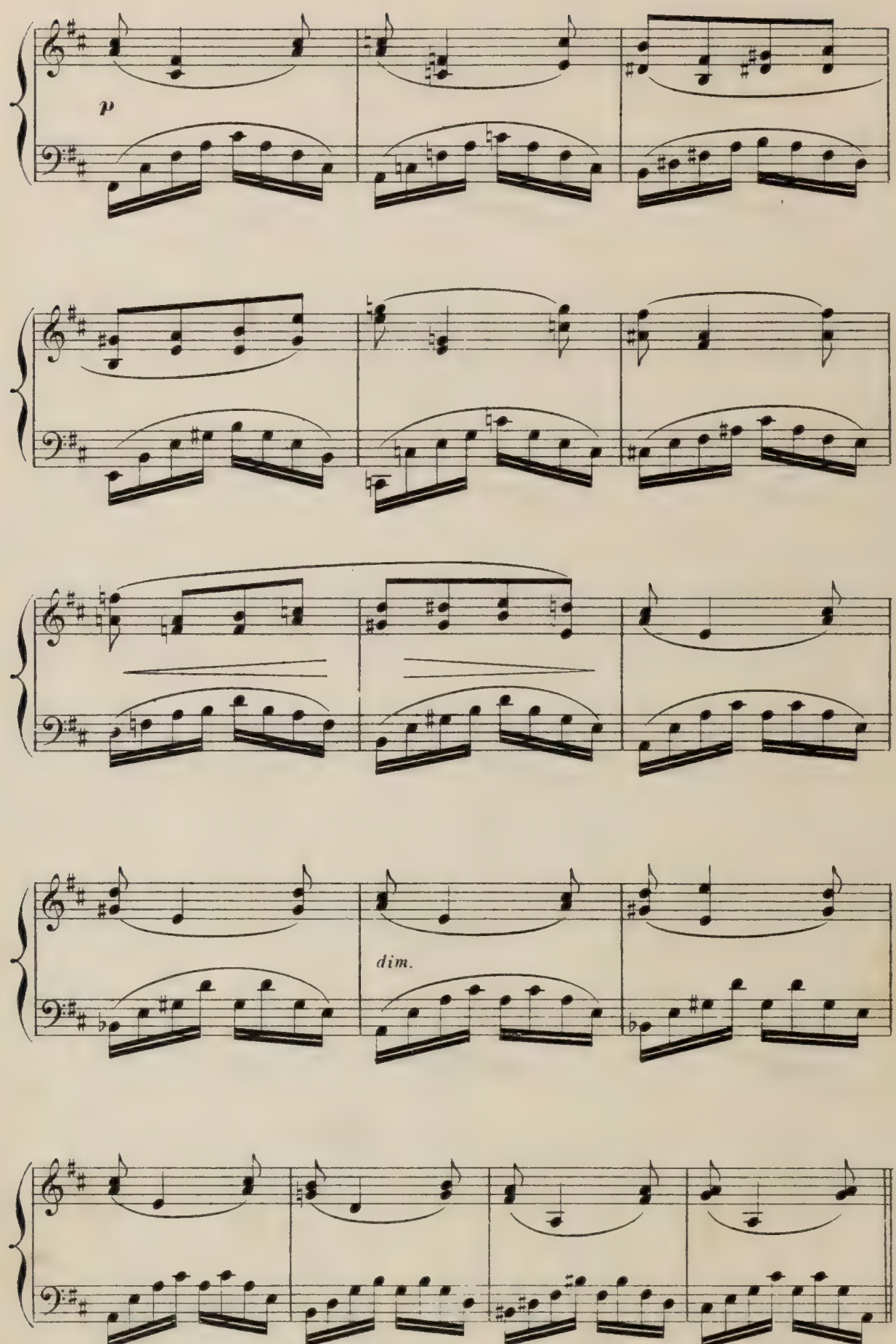
la poursuit, comme voletant autour d'elle.

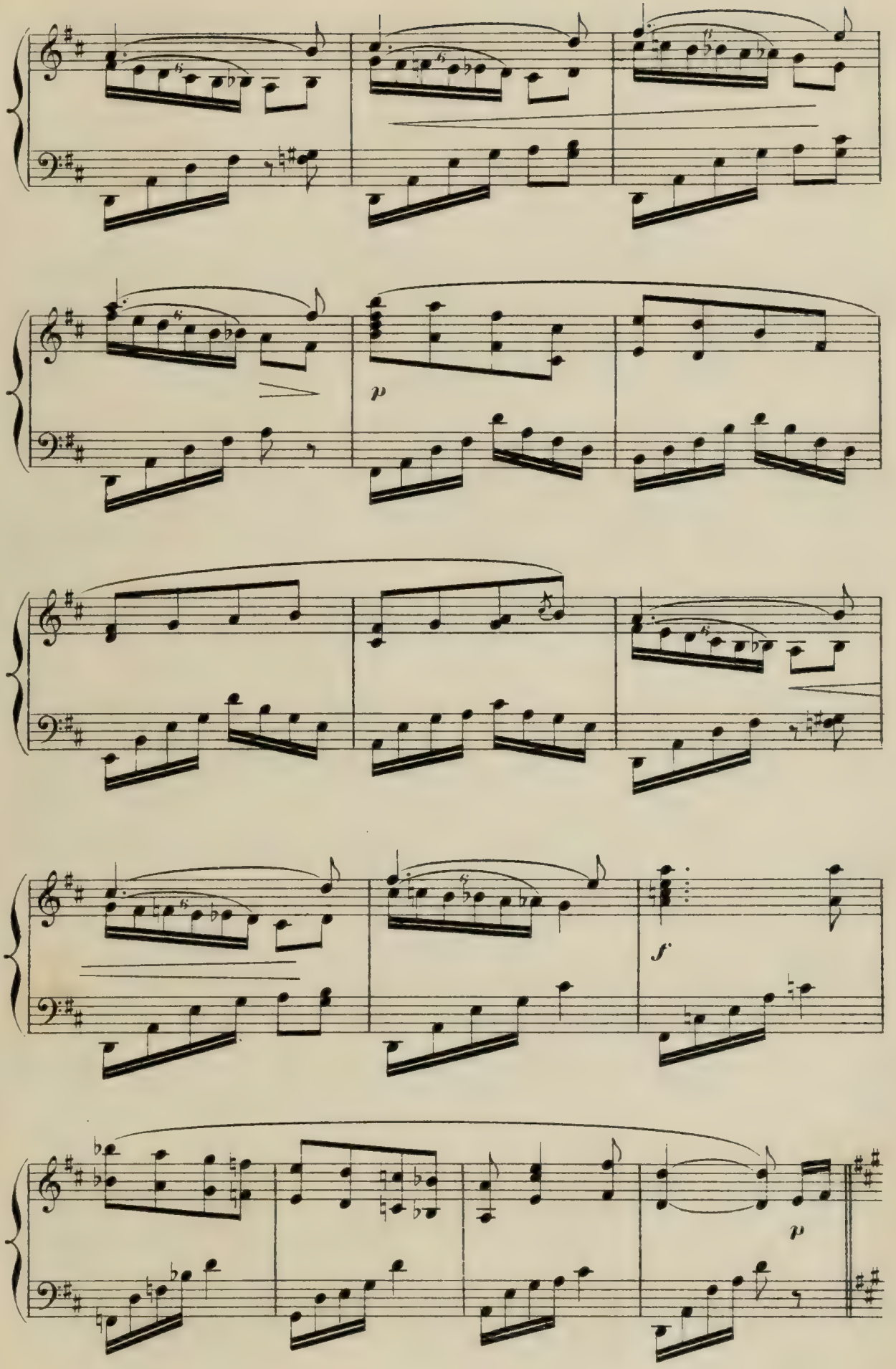


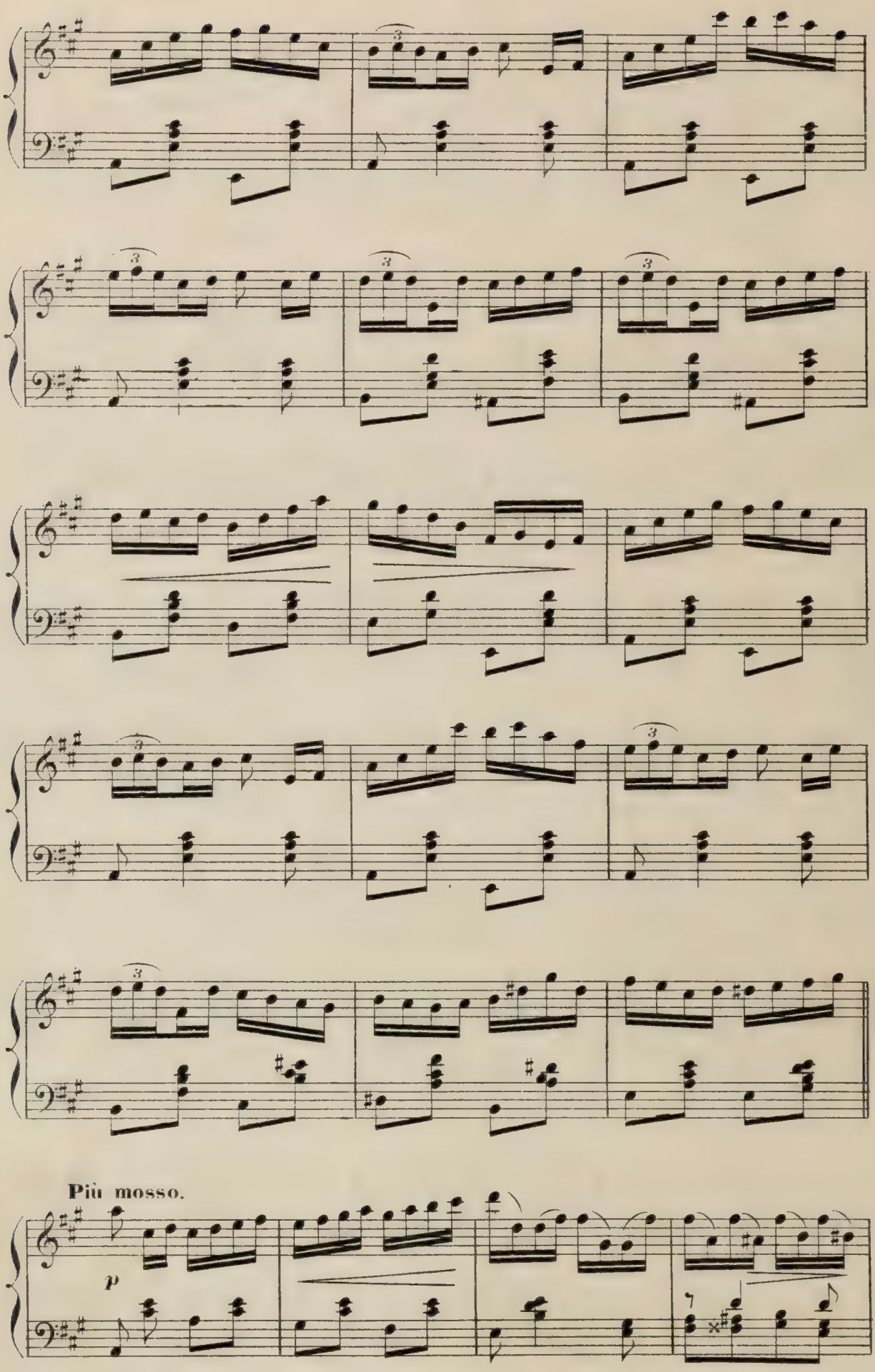

p
f
p
f
pp e legg.
1ª
2ª
dim.

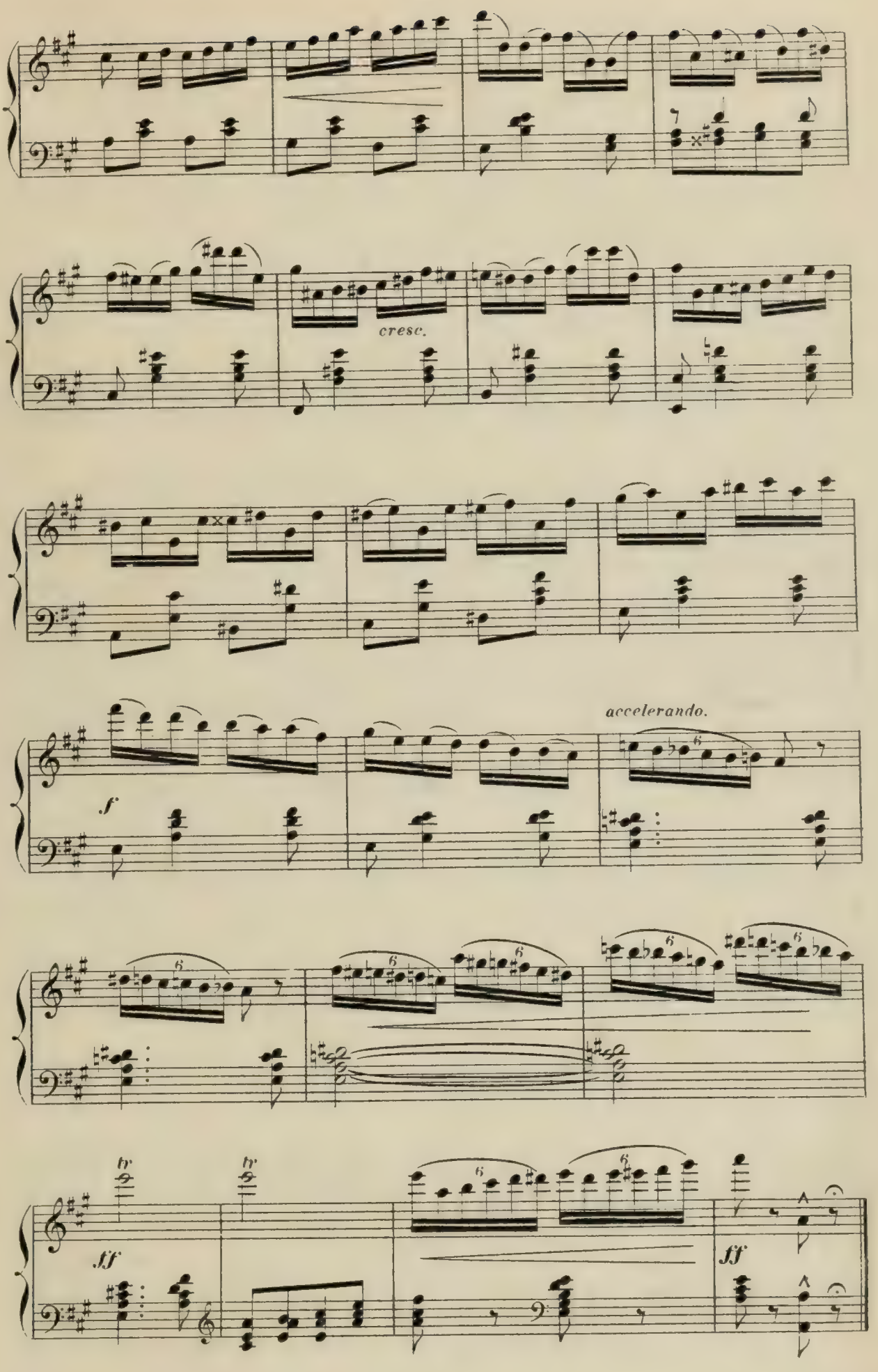

p
cresc.
f


cantabile.
mf
p
f


p
dim.

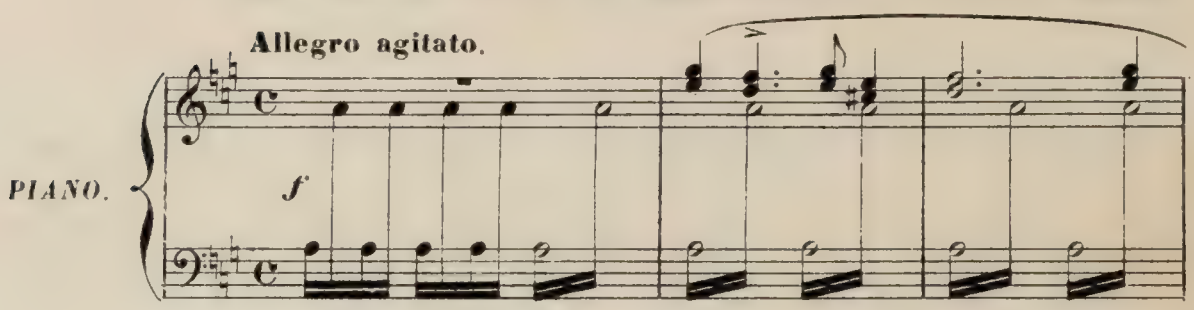

p
f
p


Più mosso.
p

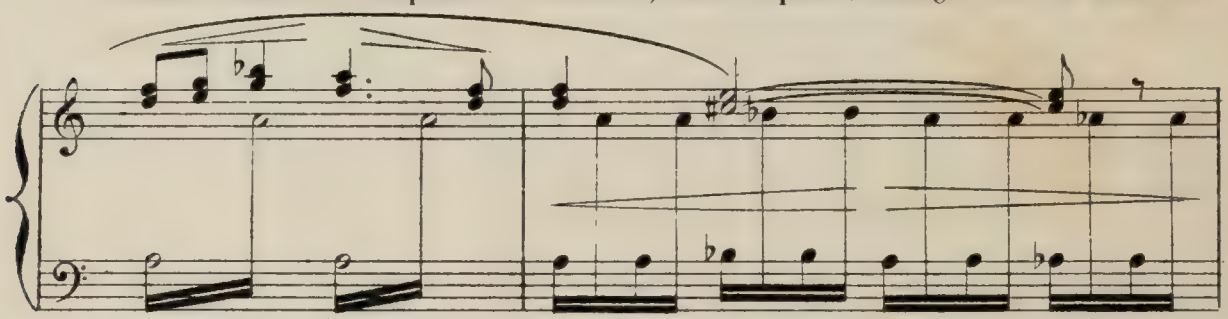

cresc.
accelerando.
f
ff
ff
tr
tr

MUSIQUE DE SCÈNE.

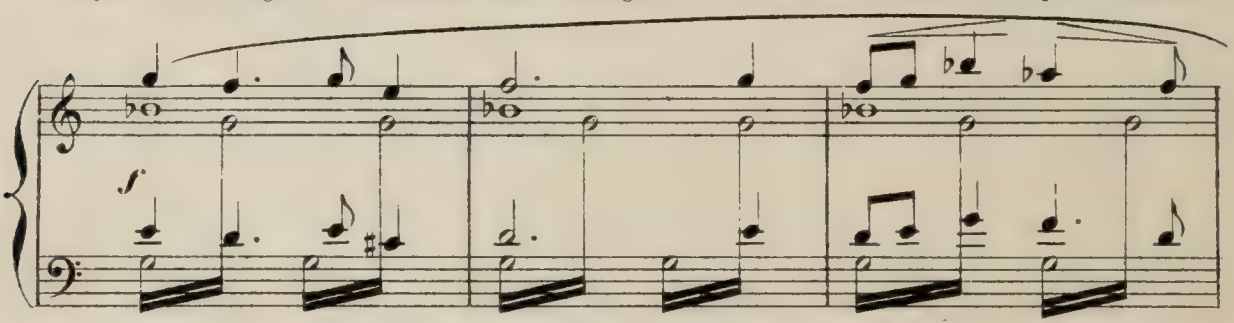
Mais la lassitude s'est bien vite emparée de PEPIO, et redevenu songeur,



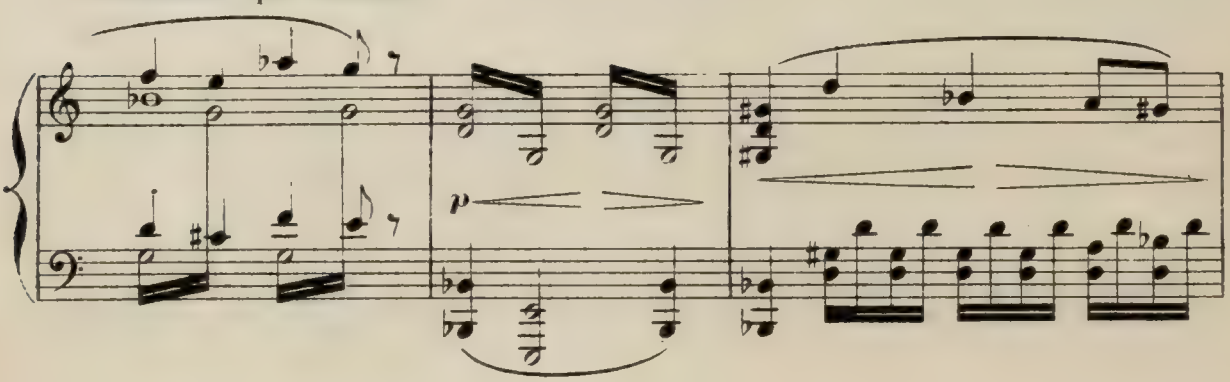
il retourne s'asseoir en soupirant. — GOUROULI, triste, inquiète, échange avec sa mère un

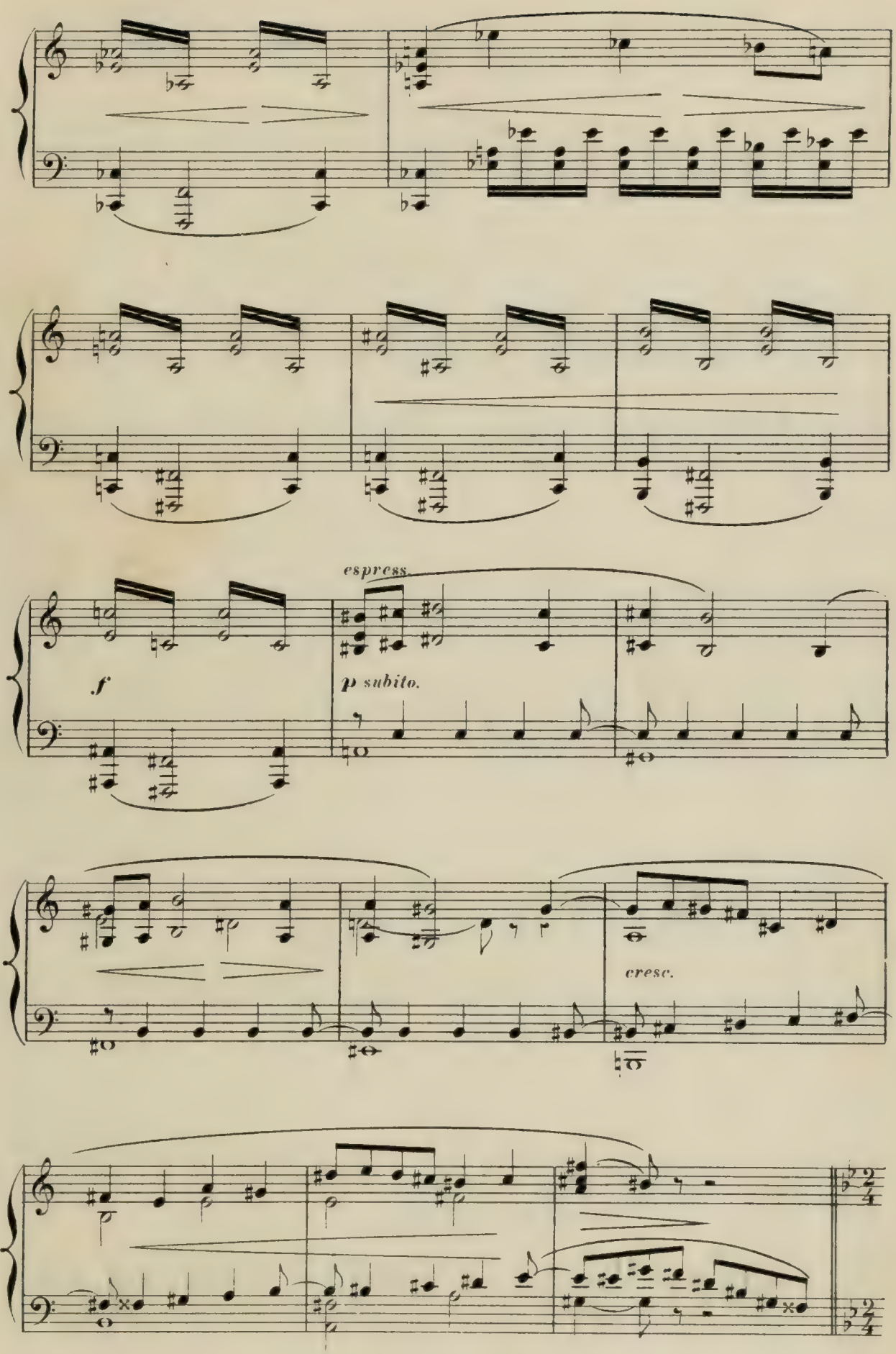


regard découragé. — "Comment ramener la gaîté dans son âme? Que faire pour chasser

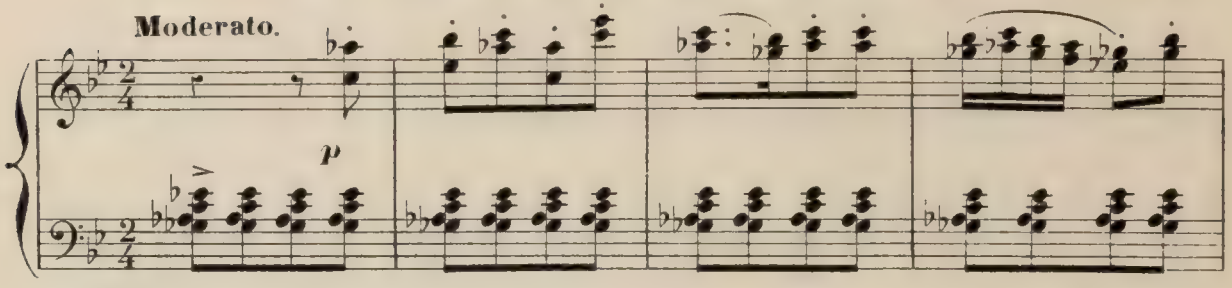


la mélancolie qui l'obsède?"

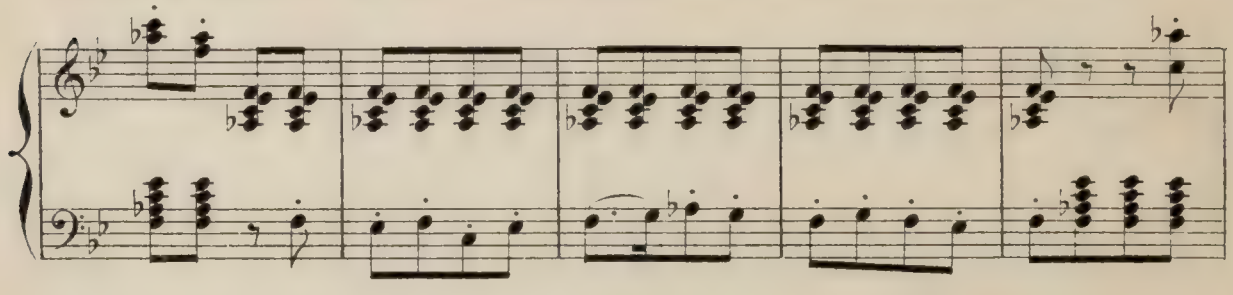


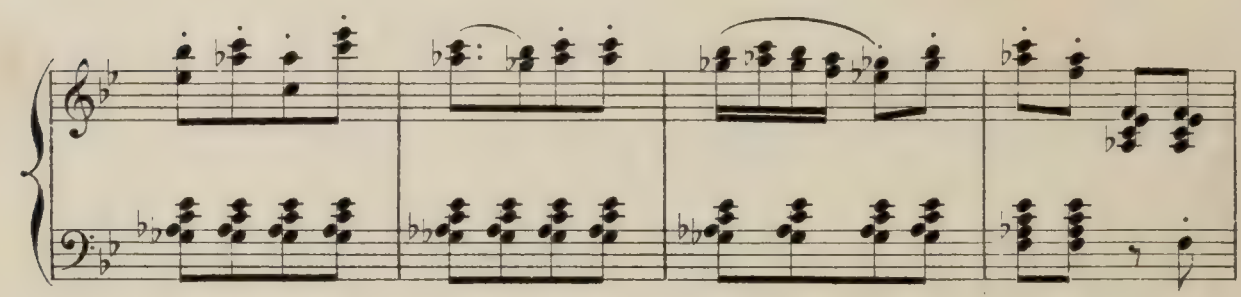

espress.
f
p subito.
cresc.

Tout à coup, une musique bizarre se fait entendre au dehors. C'est une

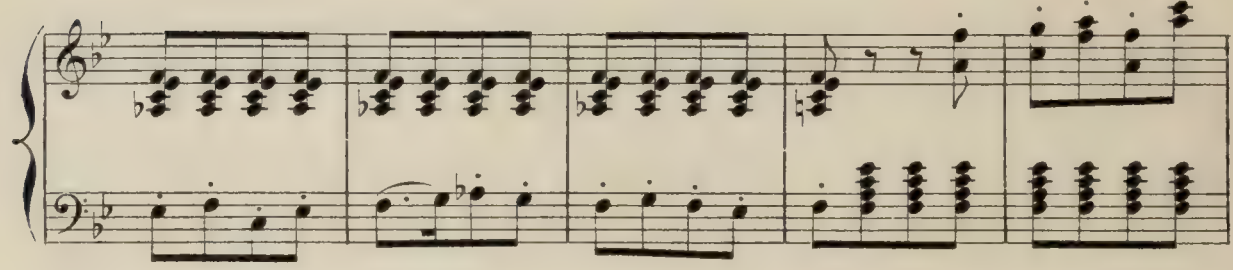


troupe de Tziganes qui se rendent au bourg voisin, pour y exercer leurs talents.

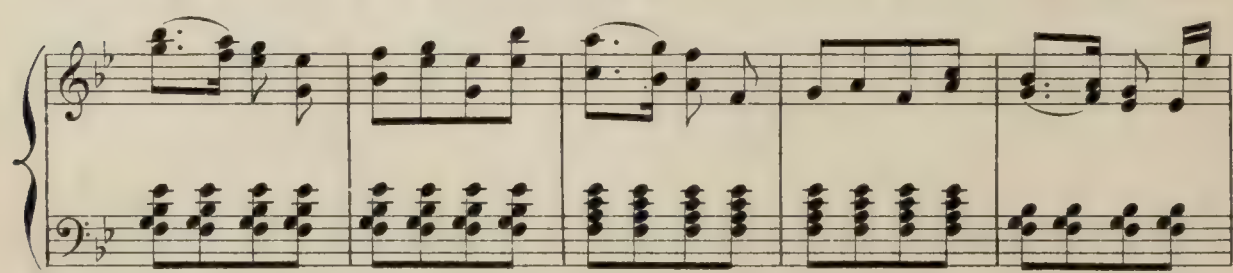




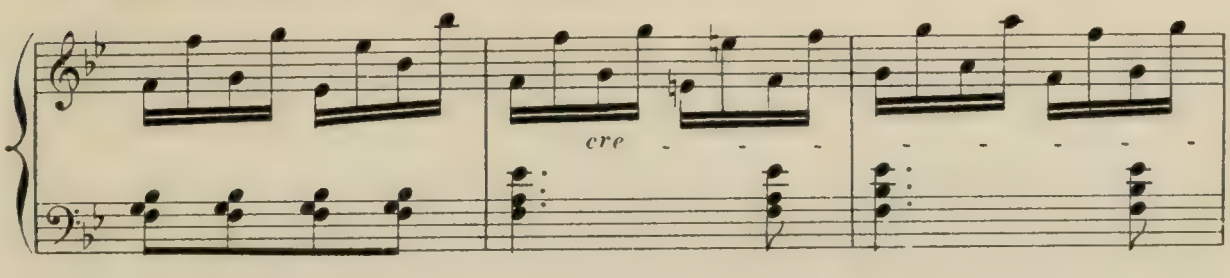
"Qu'on les fasse



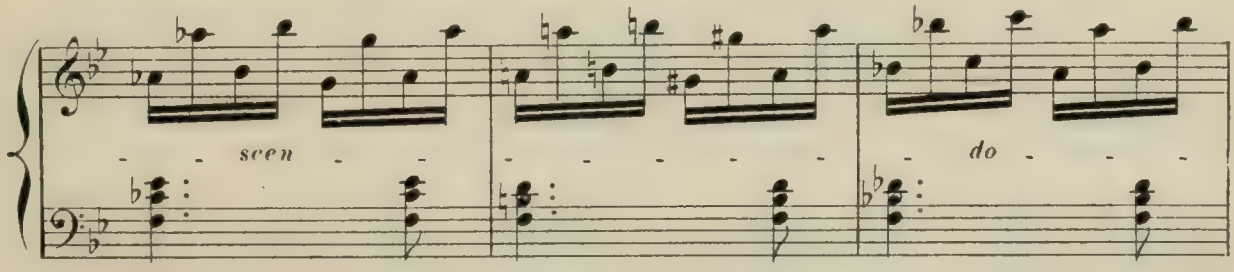
entrer ici, dit MIKALIA à un serviteur, ils nous donneront le spectacle." _ Grand mouve-



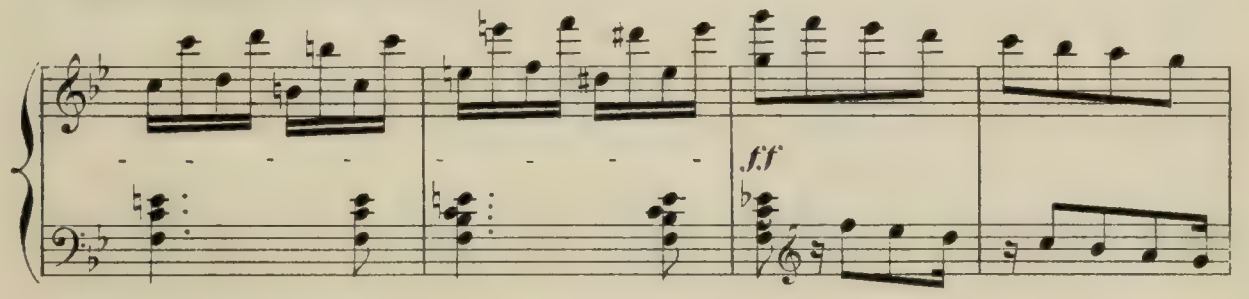
ment parmi les jeunes filles qui témoignent de leur curiosité et de leur joie. — Quant à

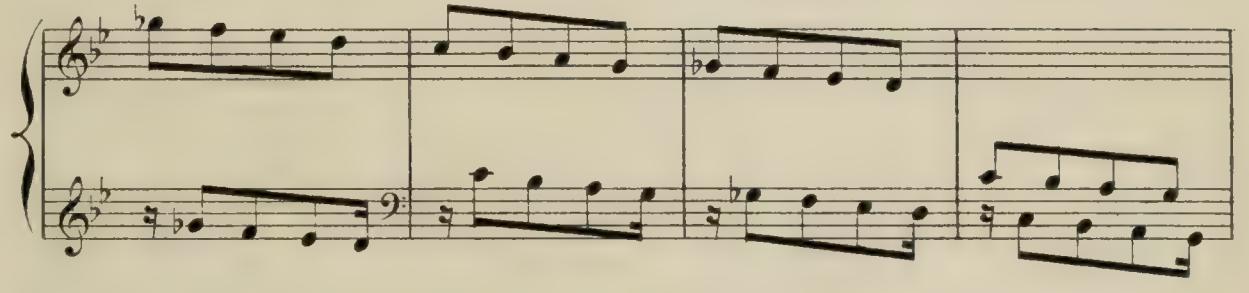


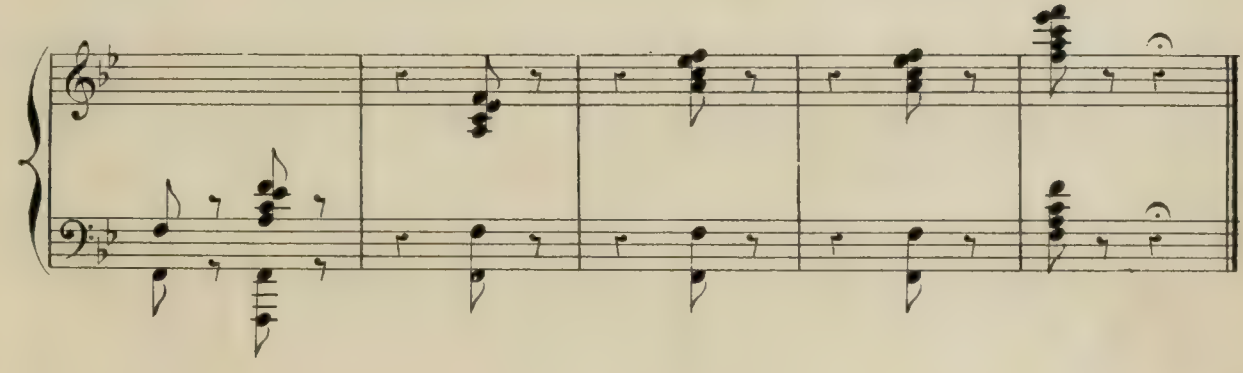
PEPIO, cette distraction semble éclairer son front soucieux. GOUROULI s'en aperçoit, et



remercie MIKALIA avec effusion.

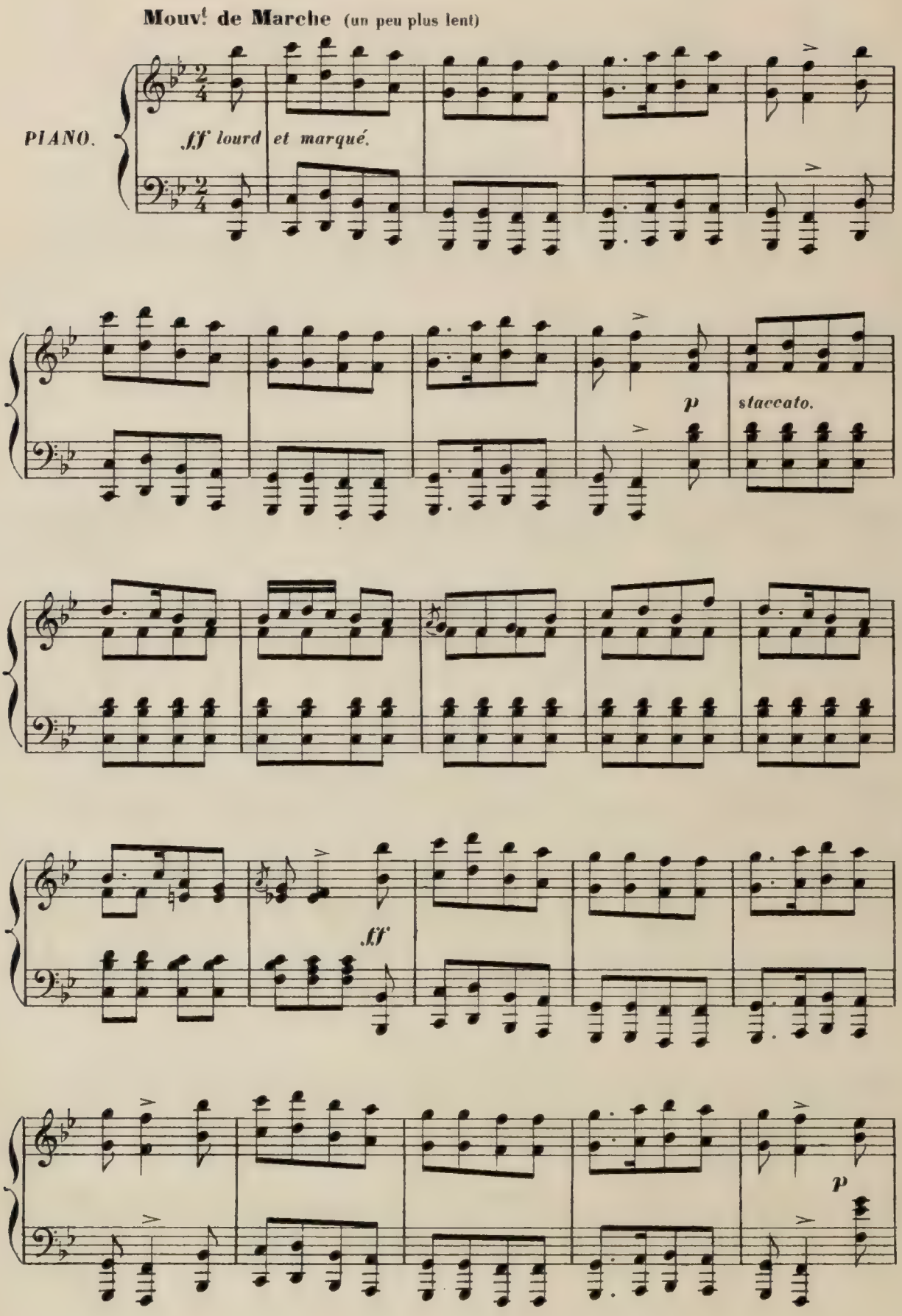


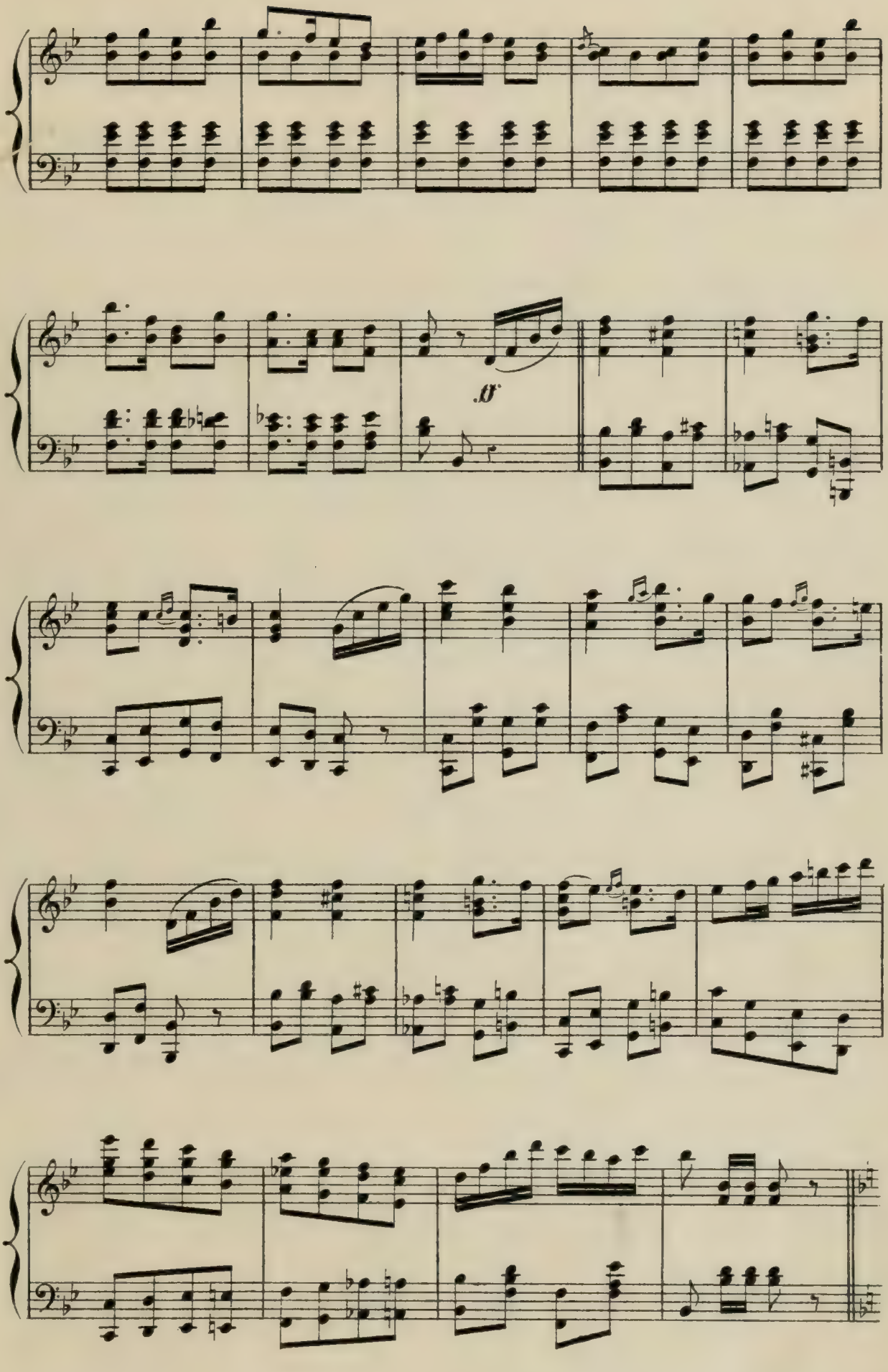


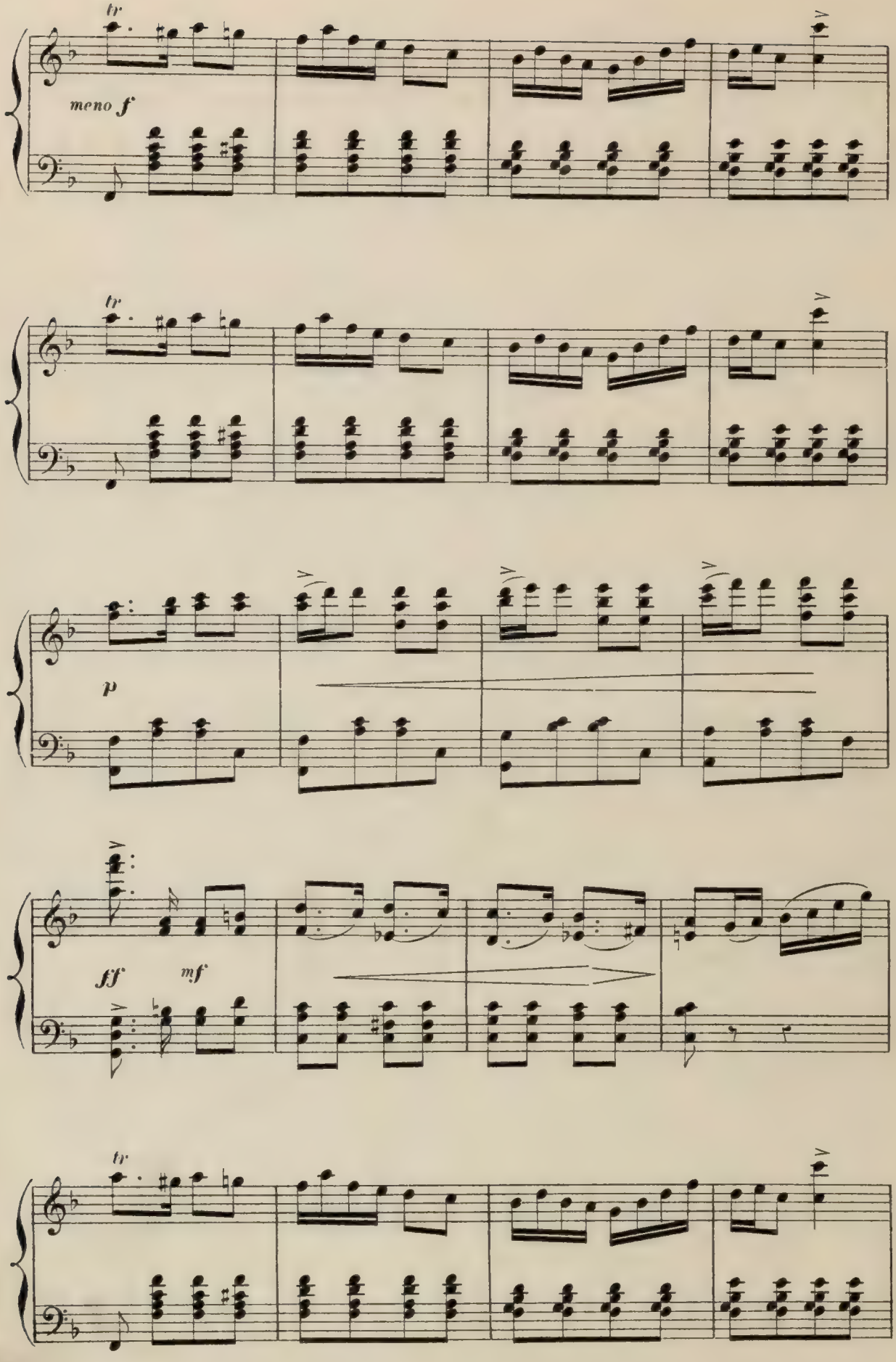


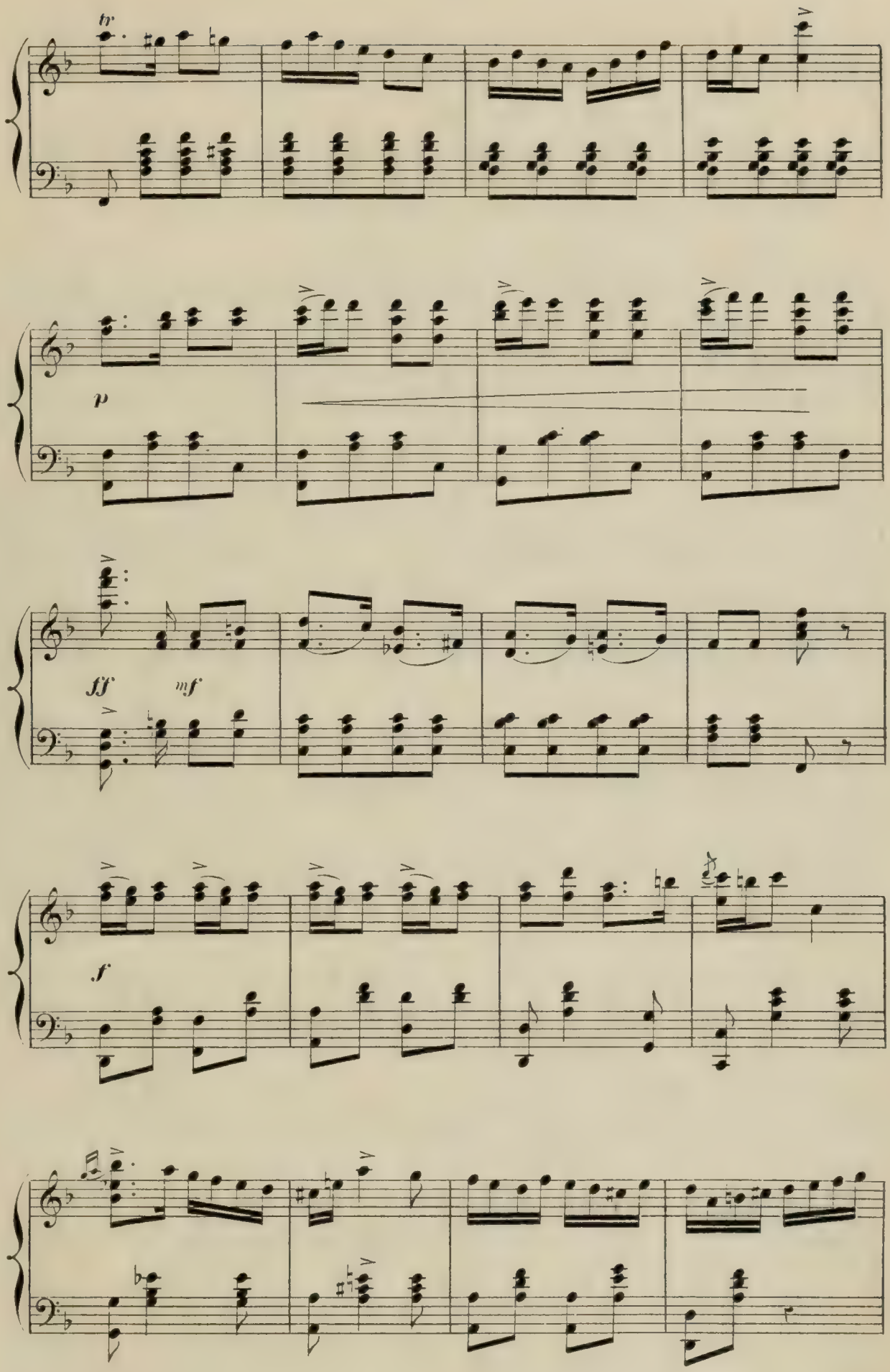
Scène IV.

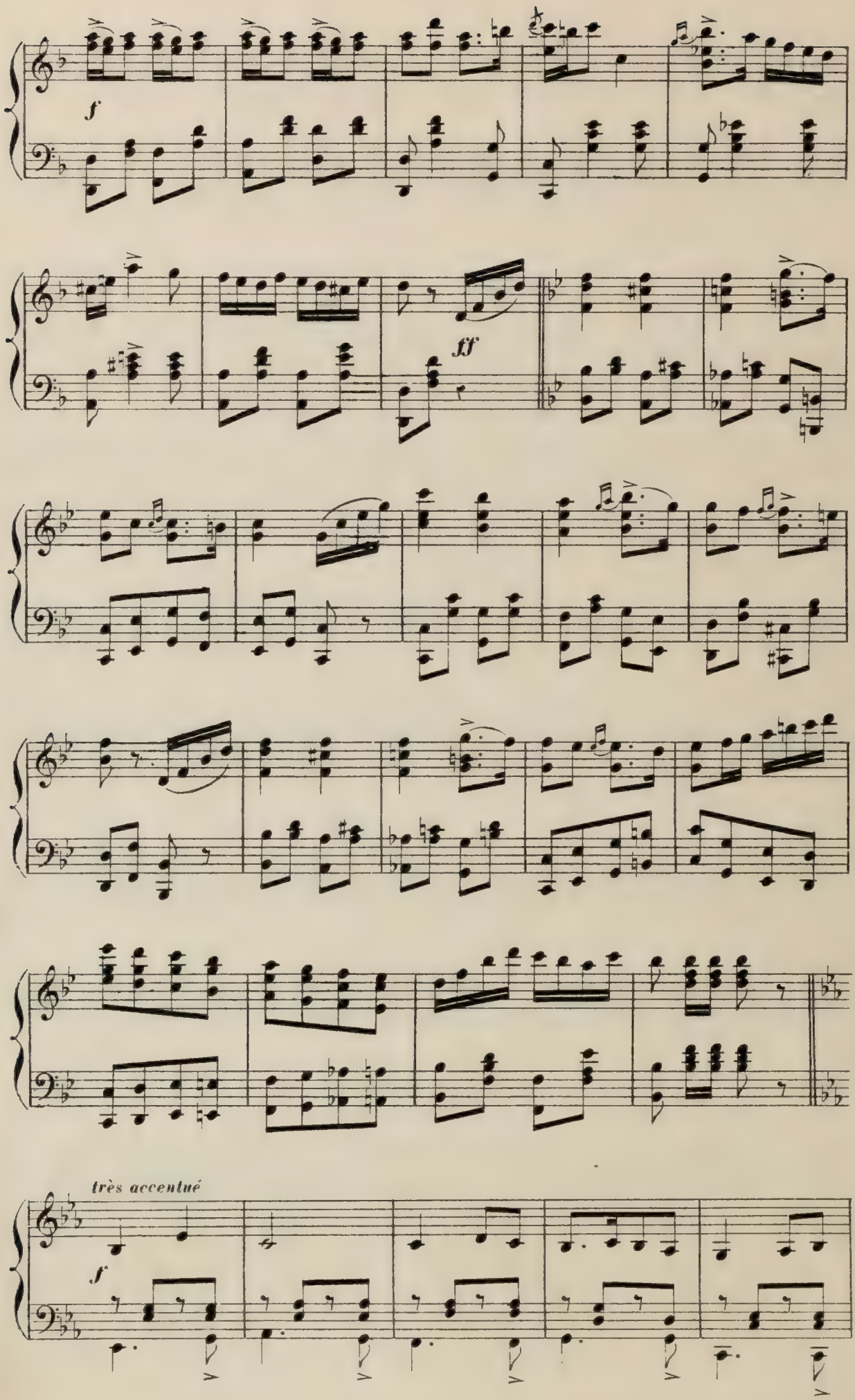
ENTRÉE DES TZIGANES.

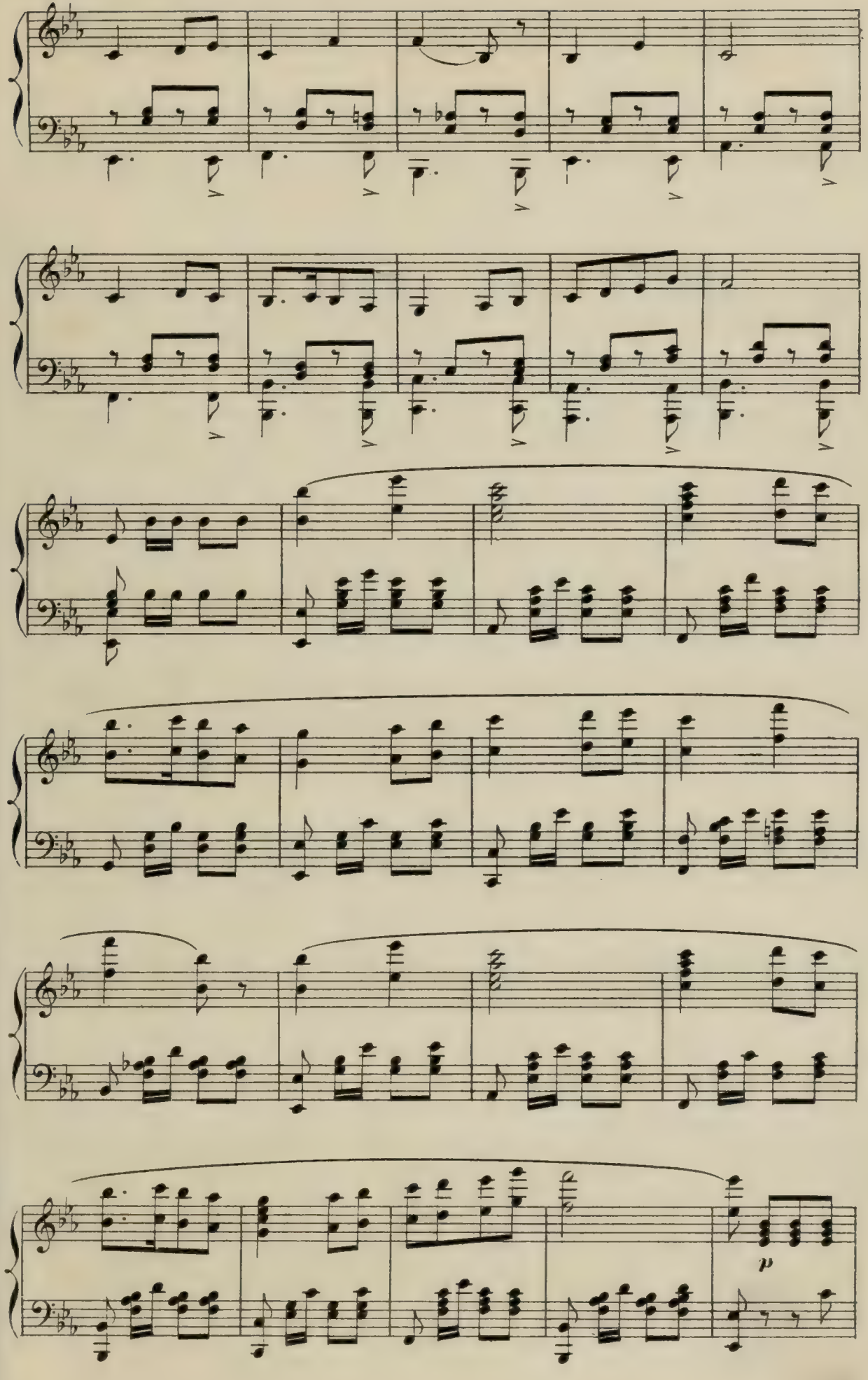


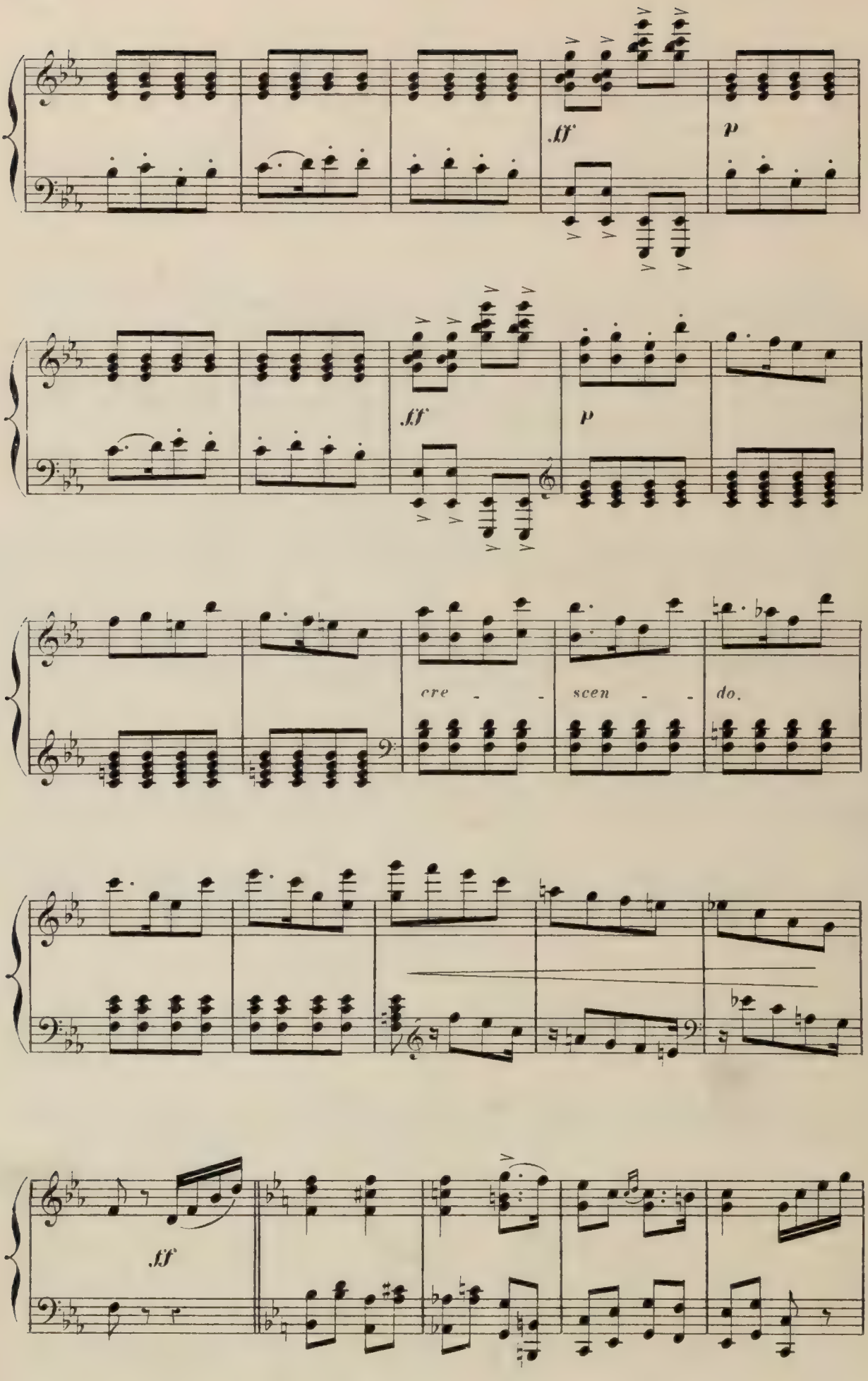

ff

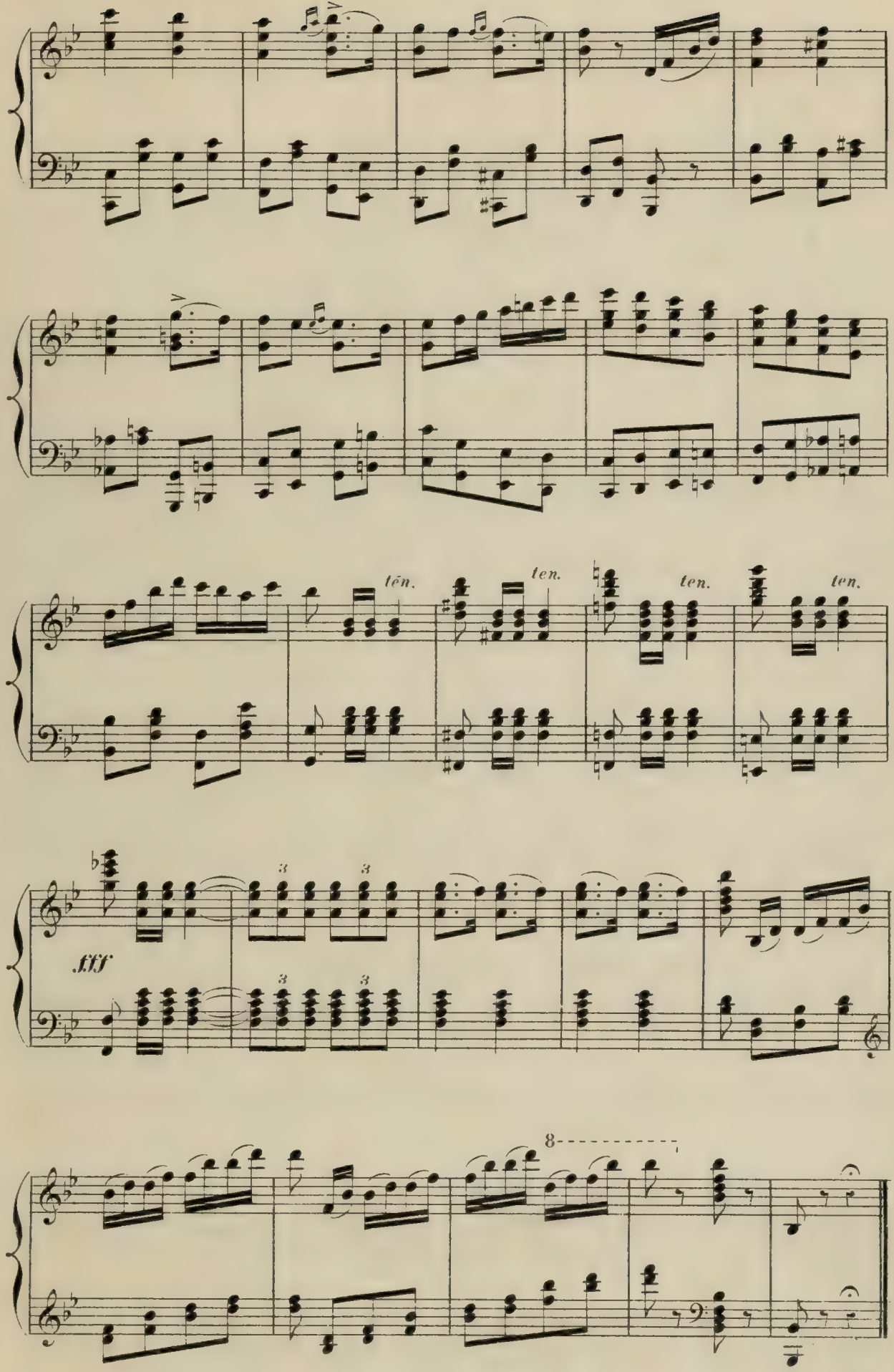

tr
meno f
tr
p
ff
mf
tr


tr
p
ff
mf
f


f
ff
très accentué
f


p


ff
p
ff
p
cre - - scen - - do.
ff

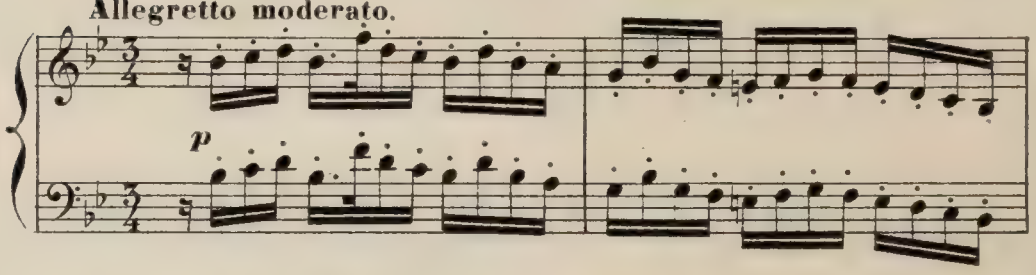

tén.
ten.
ten.
ten.
fff
3
3
3
3
8

MUSIQUE DE SCÈNE.

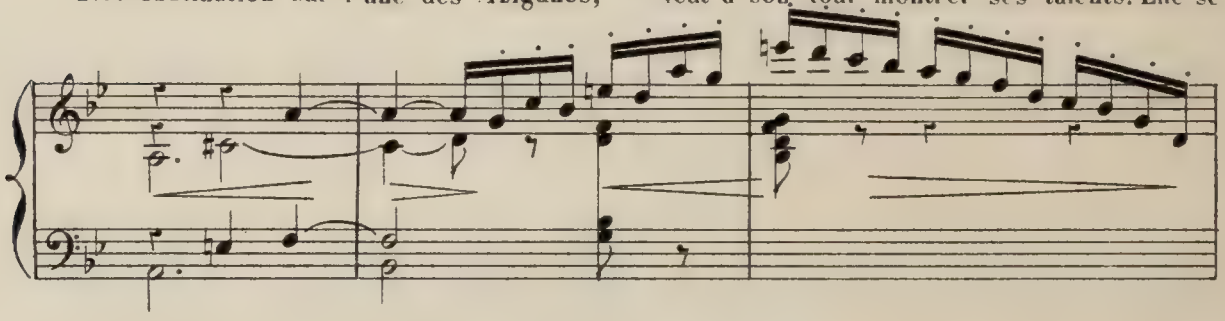
GOUROULI ayant remarqué que les regards de PEPIO s'attachaient

Allegretto moderato.

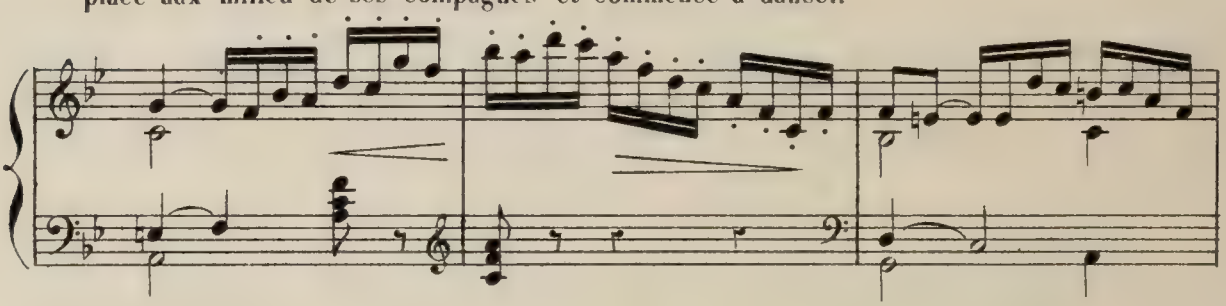
PIANO.

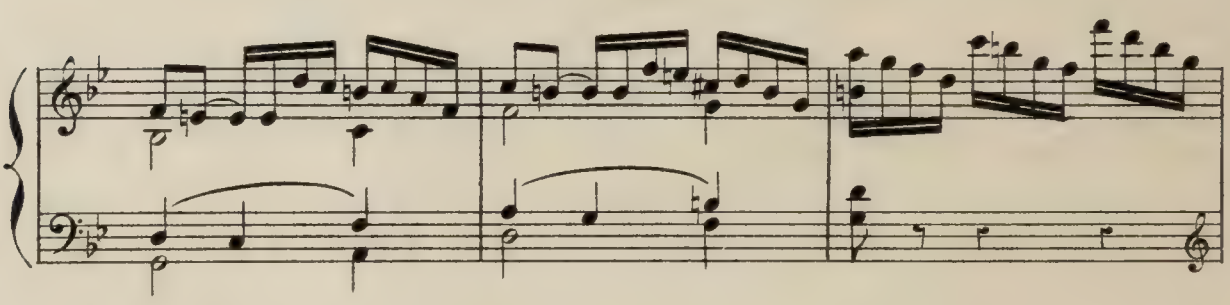


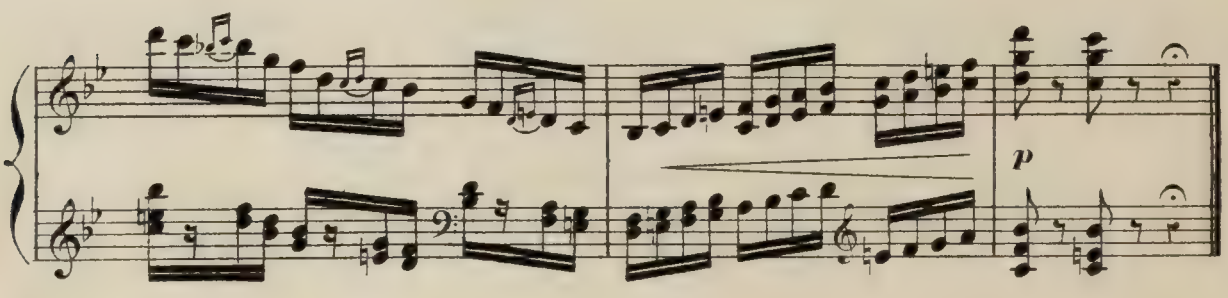
avec obstination sur l'une des Tziganes, veut à son tour montrer ses talents. Elle se



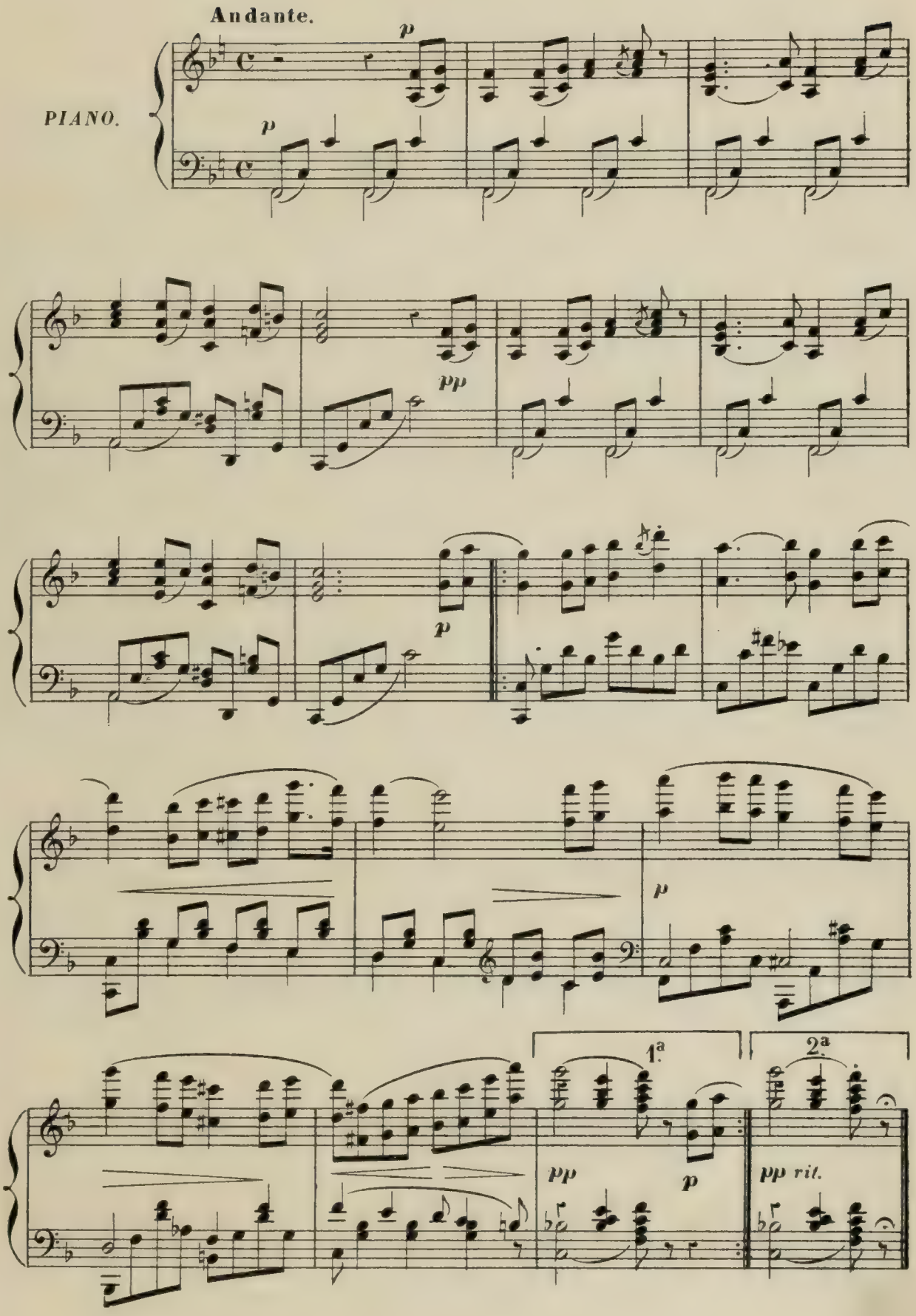
place aux milieu de ses compagnes et commence à danser.

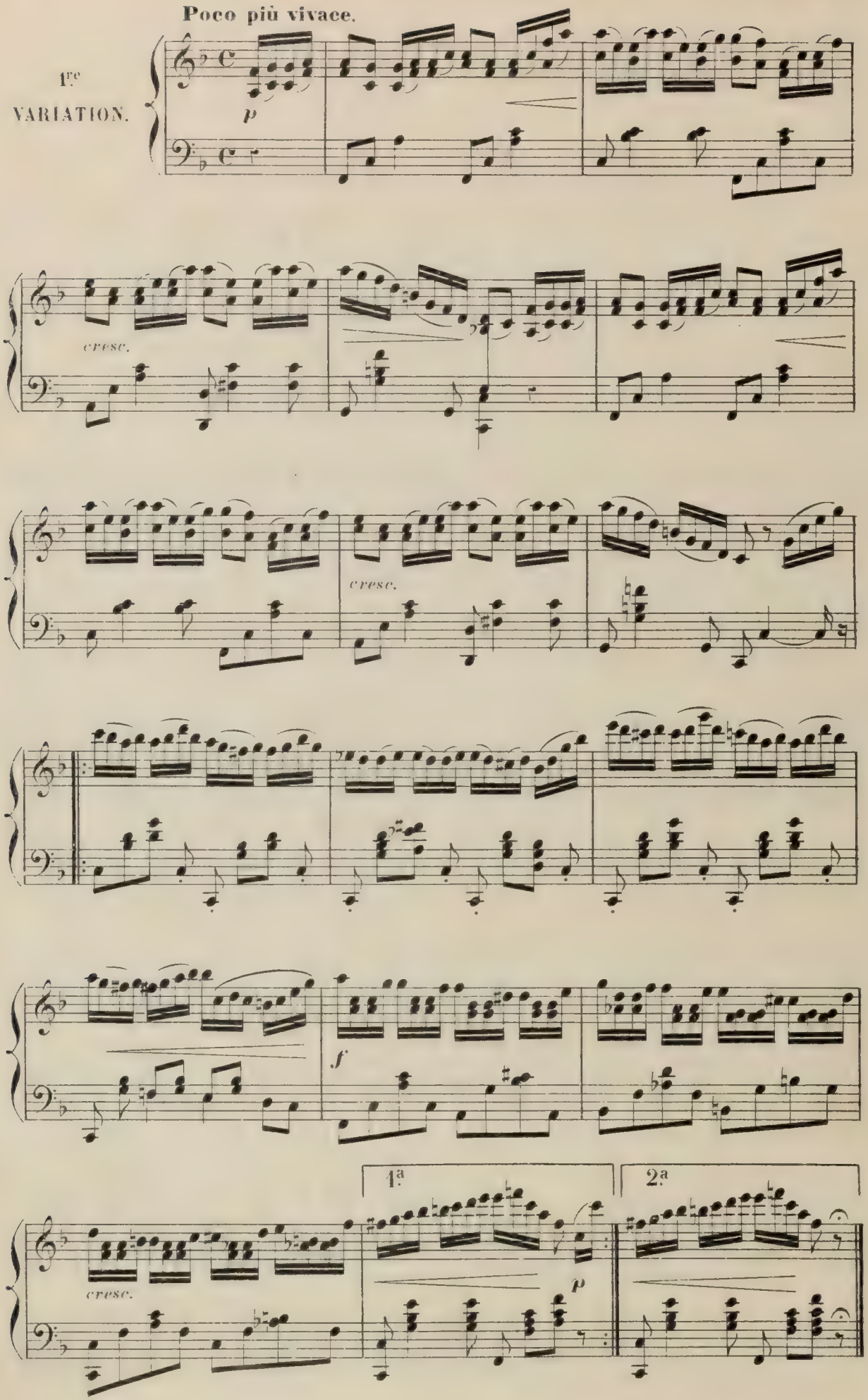


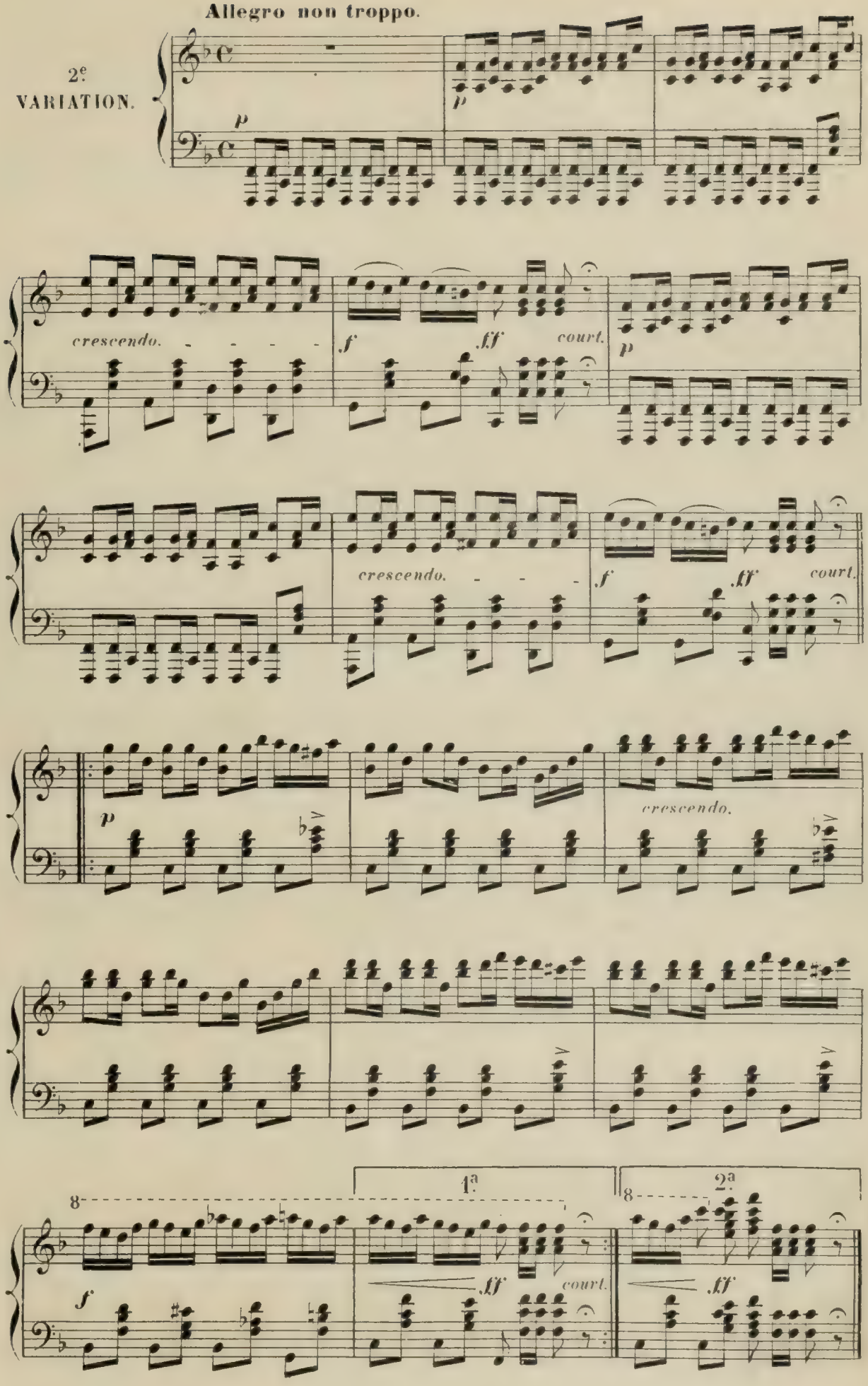


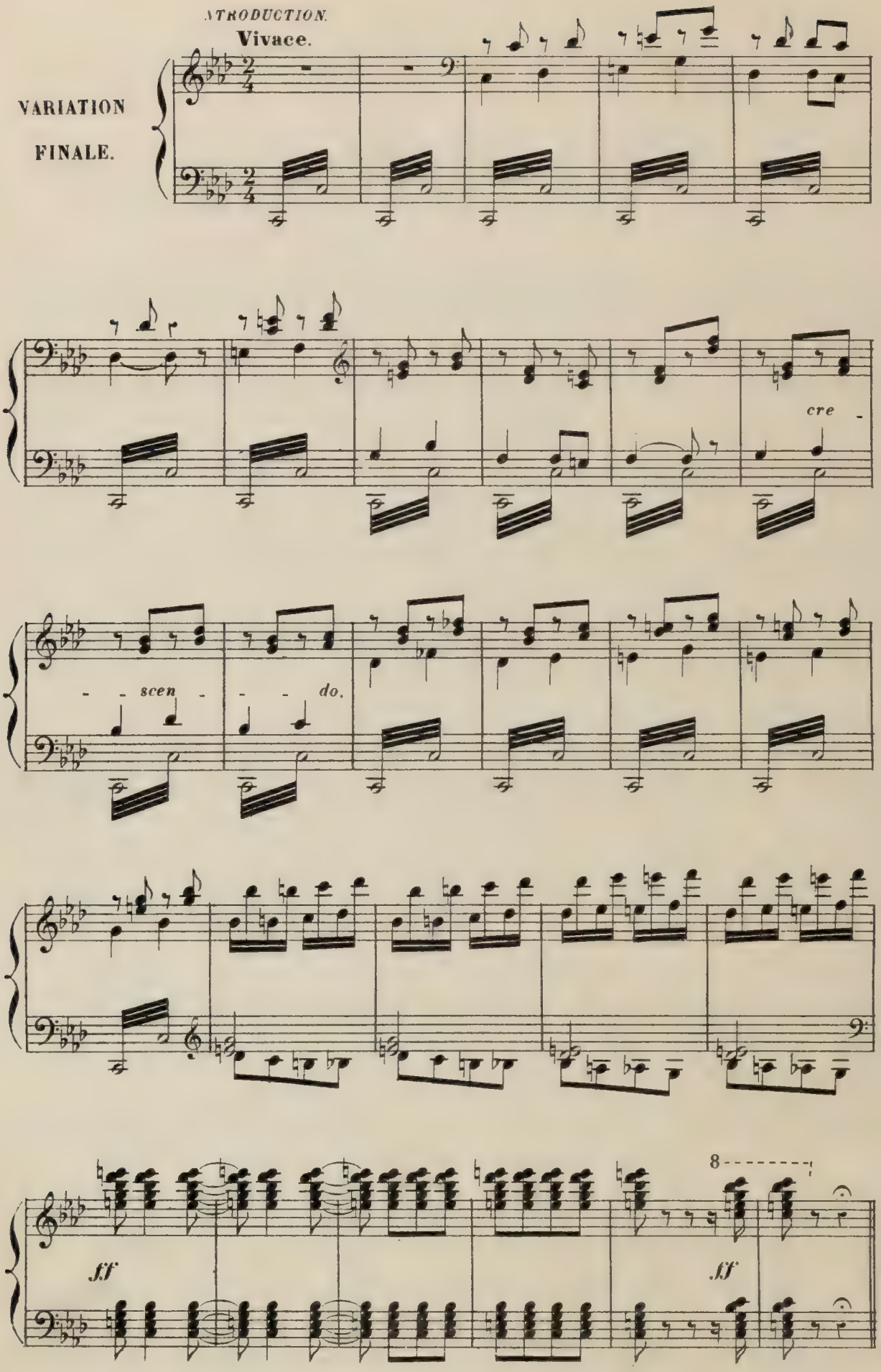


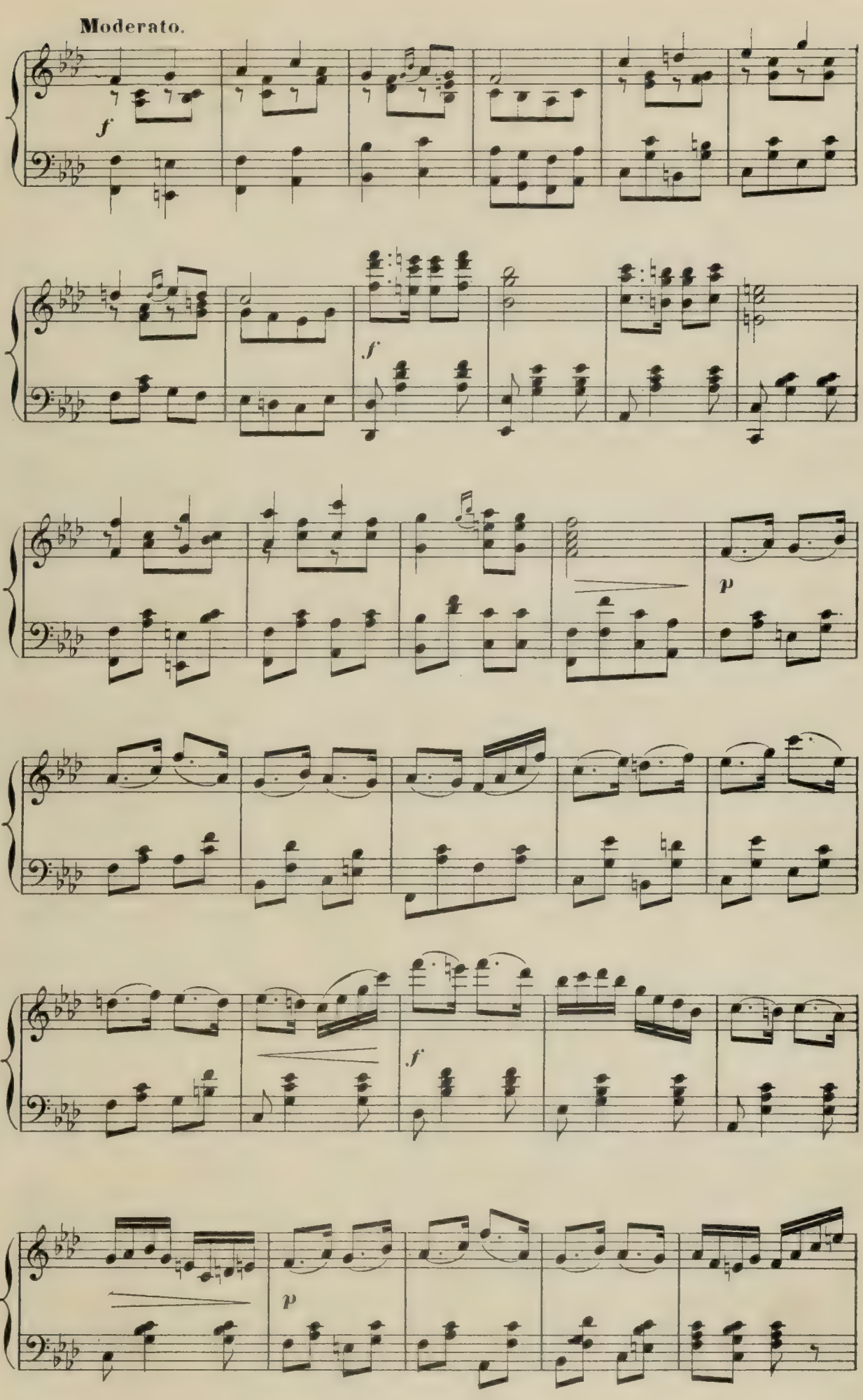
THÊME ET VARIATIONS

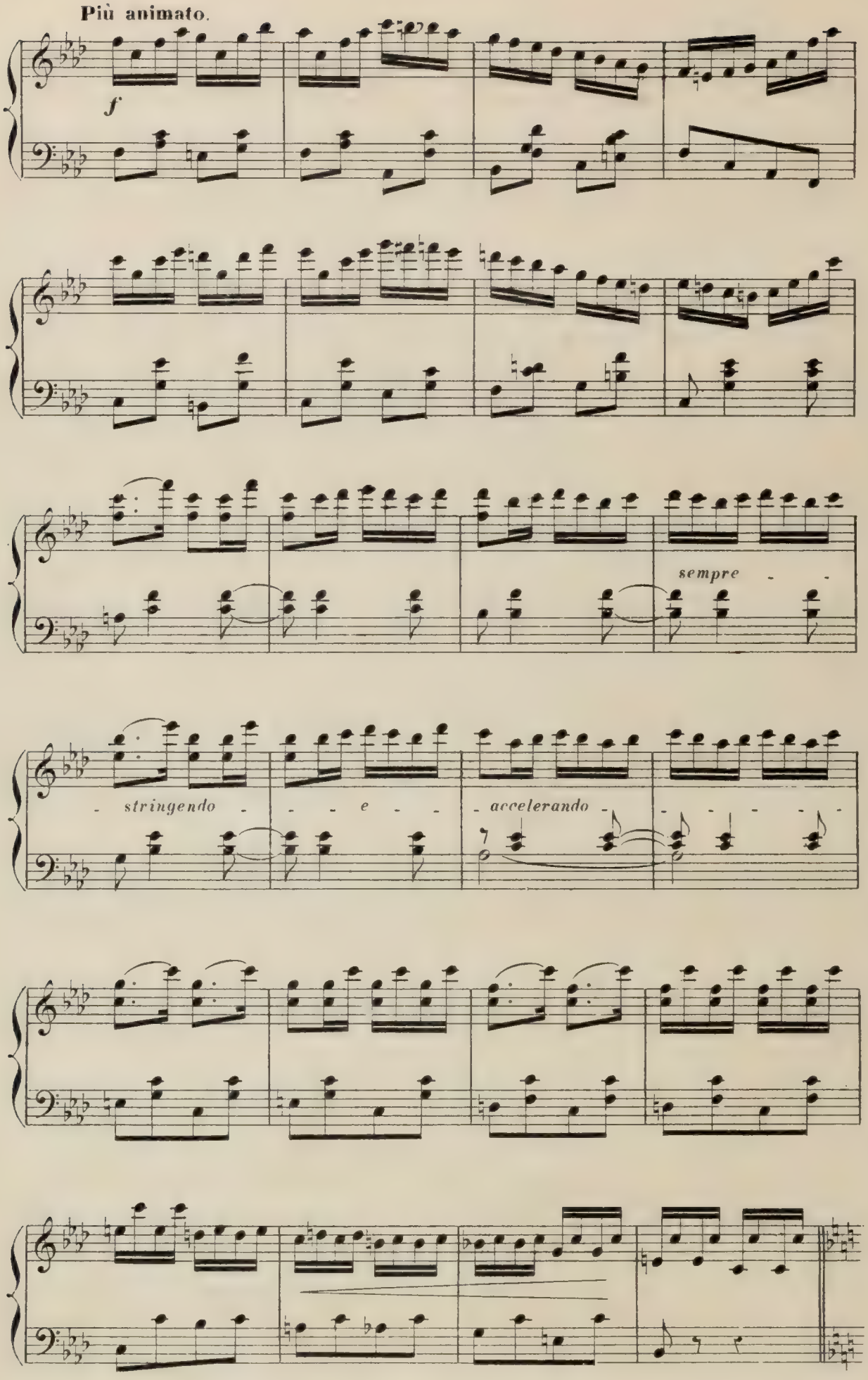


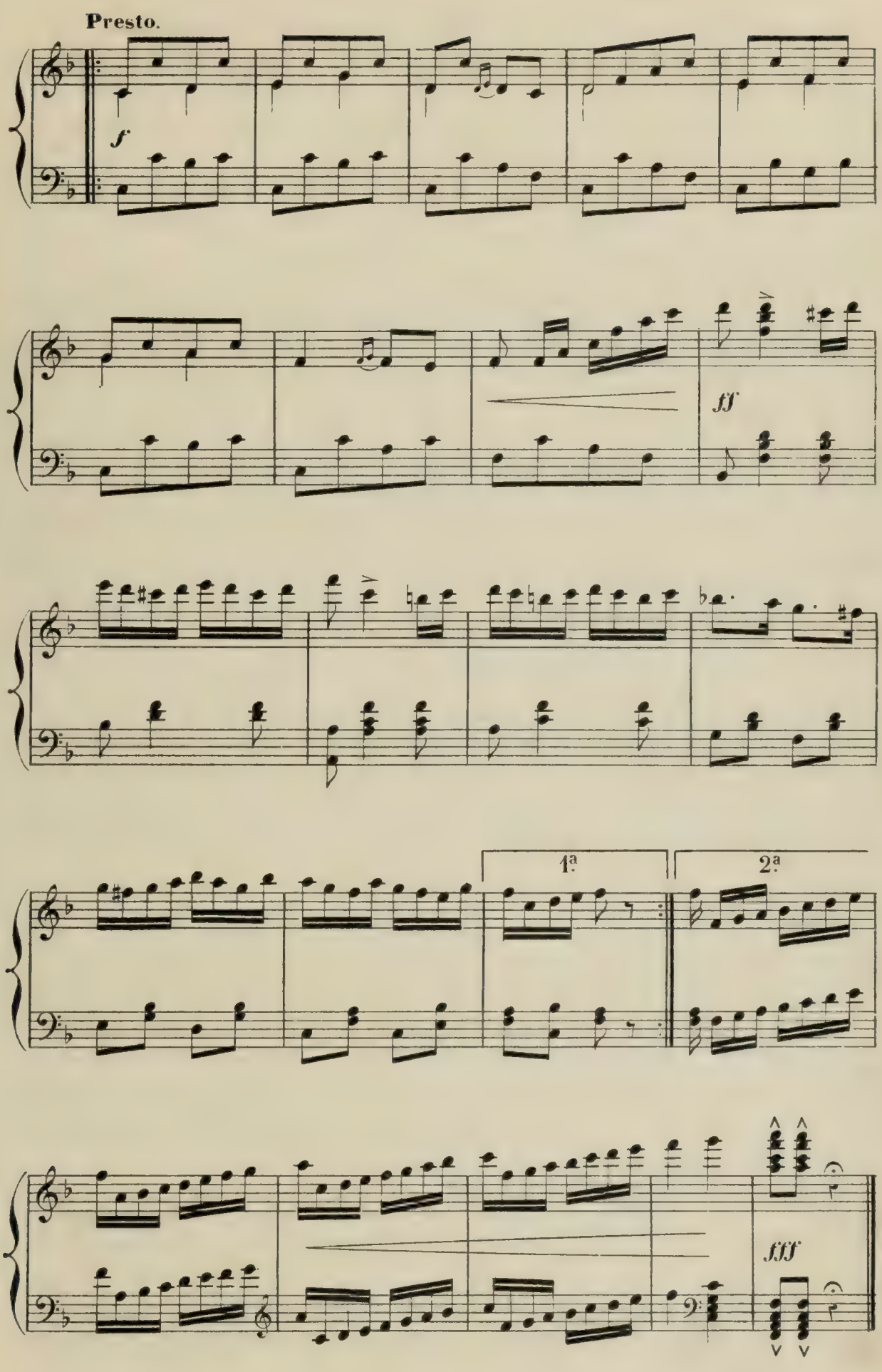

Poco più vivace.
1re
VARIATION.
p
cresc.
cresc.
f
cresc.
1.a
2.a
p


Allegro non troppo.
2e
VARIATION.
p
p
crescendo.
f
ff
court.
p
crescendo.
f
ff
court.
p
crescendo.
8
1a
2a
f
ff
court.
ff


INTRODUCTION.
Vivace.
VARIATION
FINALE.
cre -
- - scen - - - do.
8
ff
ff


Moderato.
f
f
p
f
p


Più animato.
f
sempre
stringendo
e
accelerando


Presto.
f
ff
1ª
2ª
fff

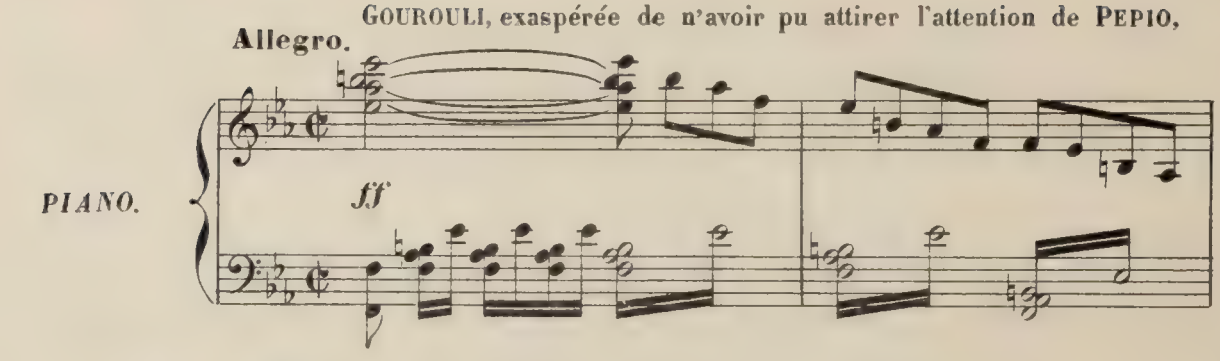
MUSIQUE DE SCÈNE.

GOUROULI, exaspérée de n'avoir pu attirer l'attention de PEPIO,

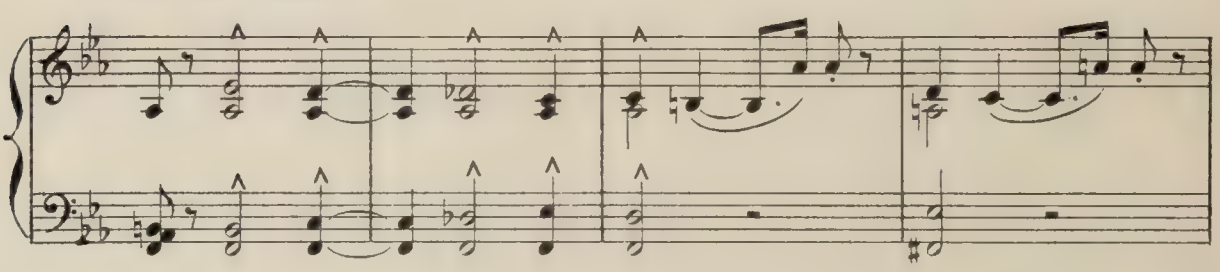
Allegro.

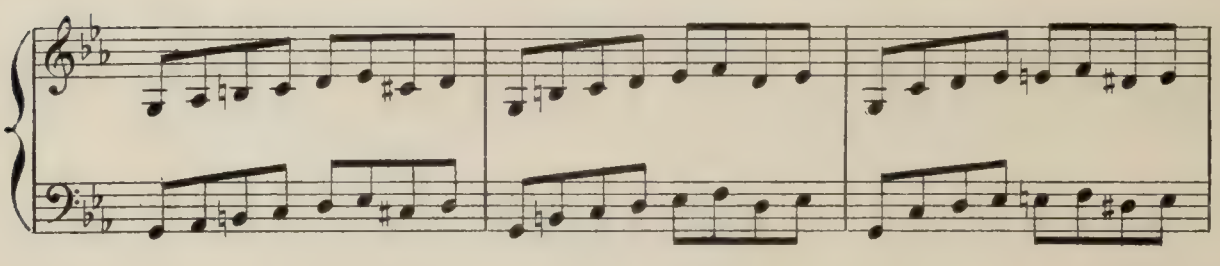
PIANO.

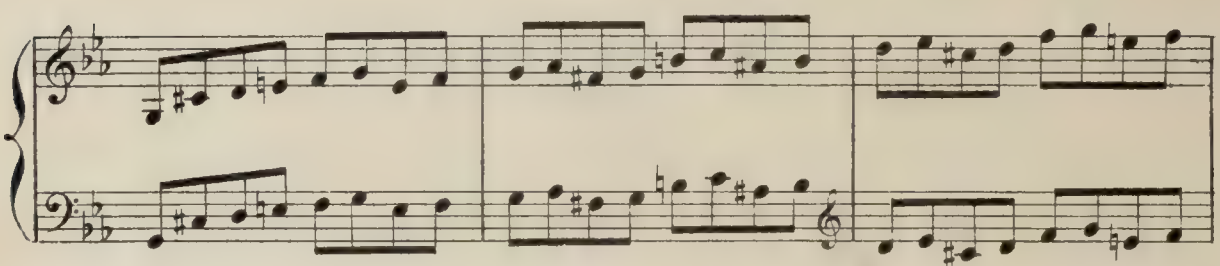
ff



chasse les Tziganes.

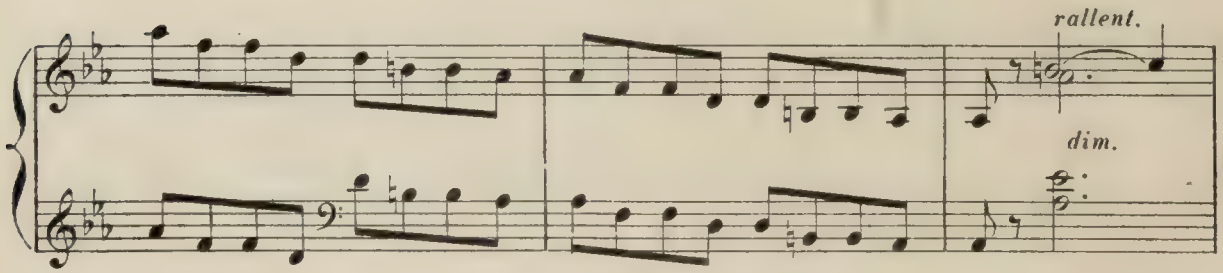




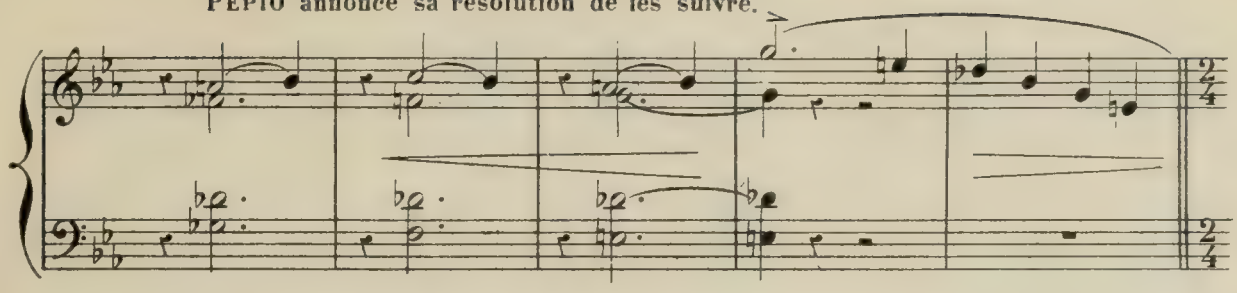


rallent.

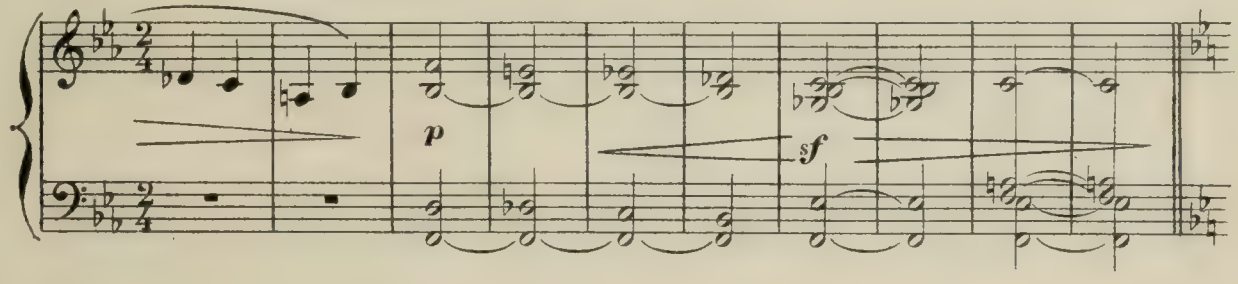
dim.



PEPIO annonce sa résolution de les suivre.

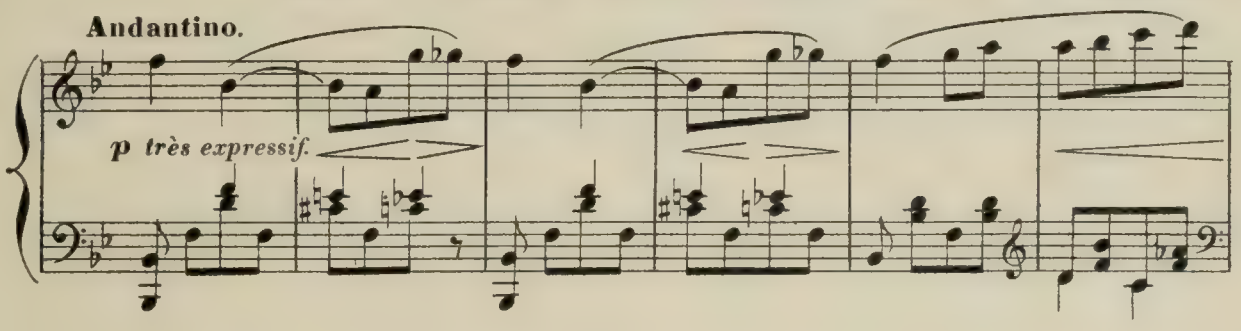


Le double plus lent (♩=♩)

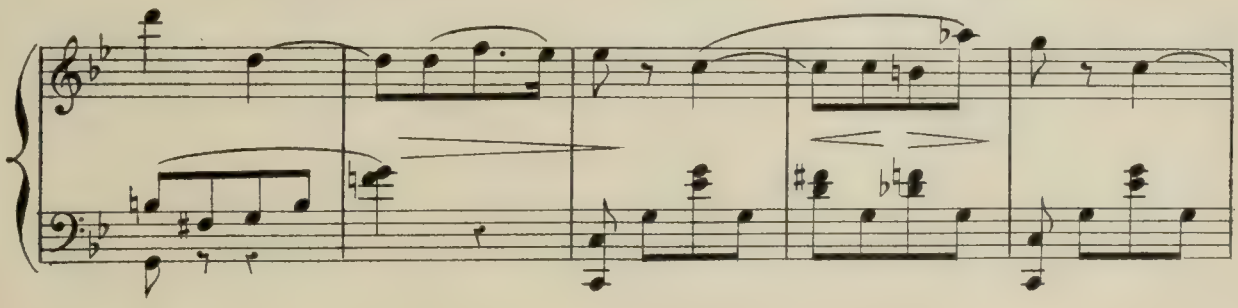


MIKALIA et GOUROULI essaient de le faire revenir sur sa détermination.

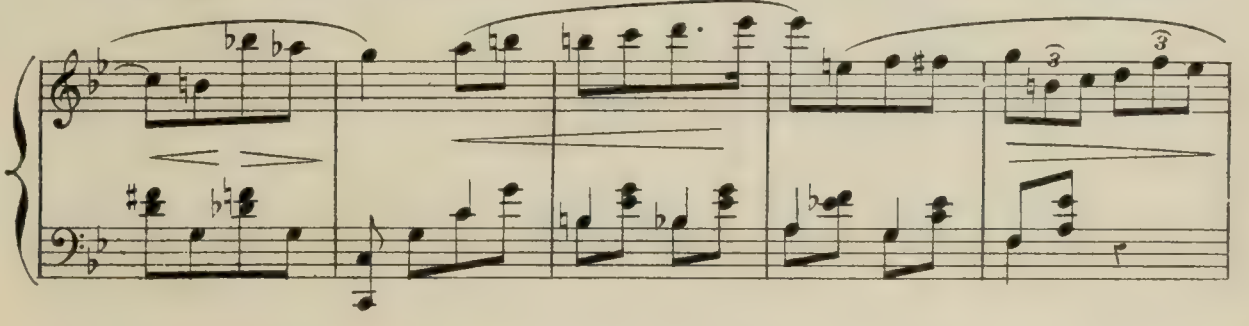
Andantino.



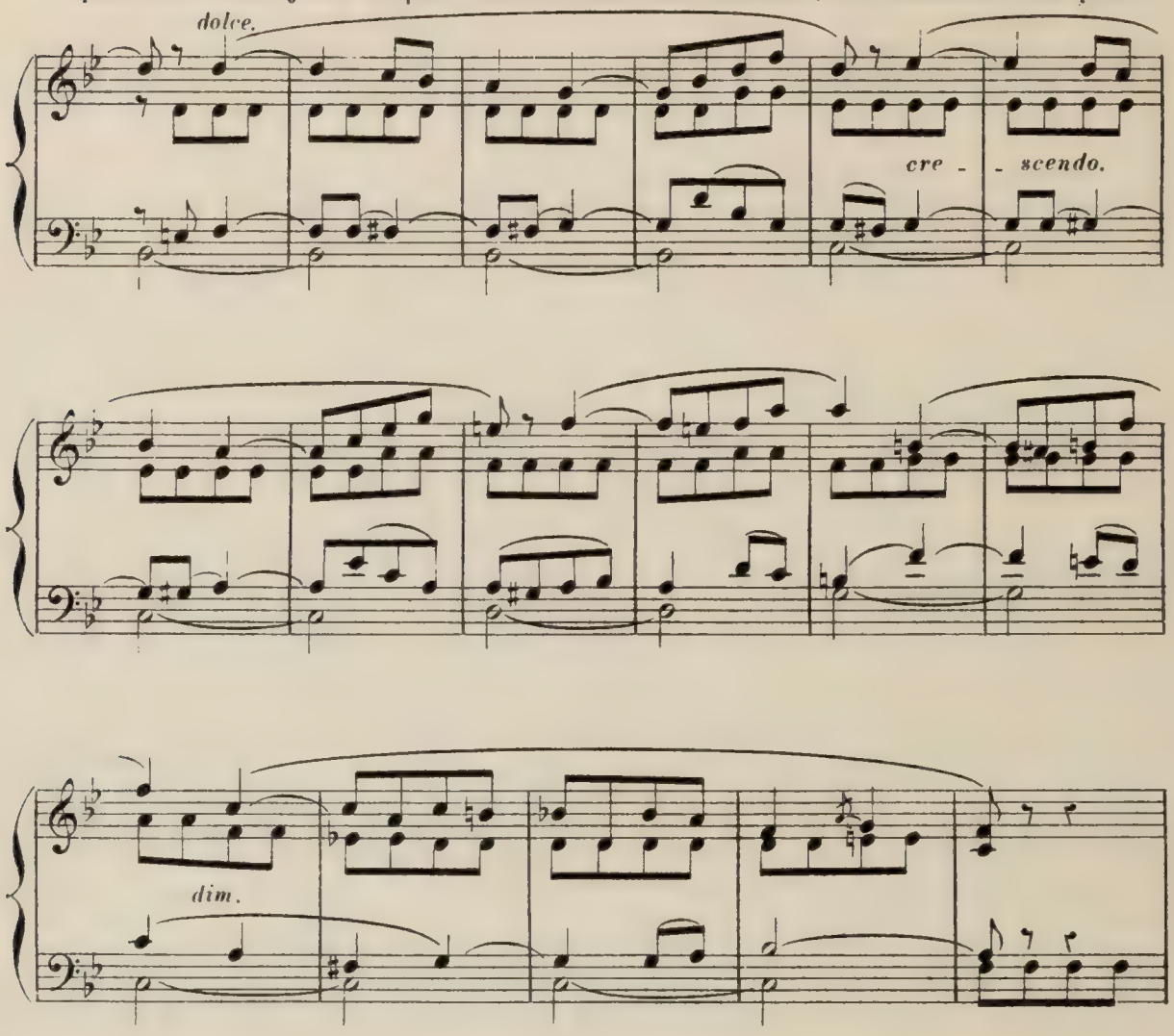
Elles le supplient de ne pas les quitter. «Qu'allez-vous faire, Voulez-vous



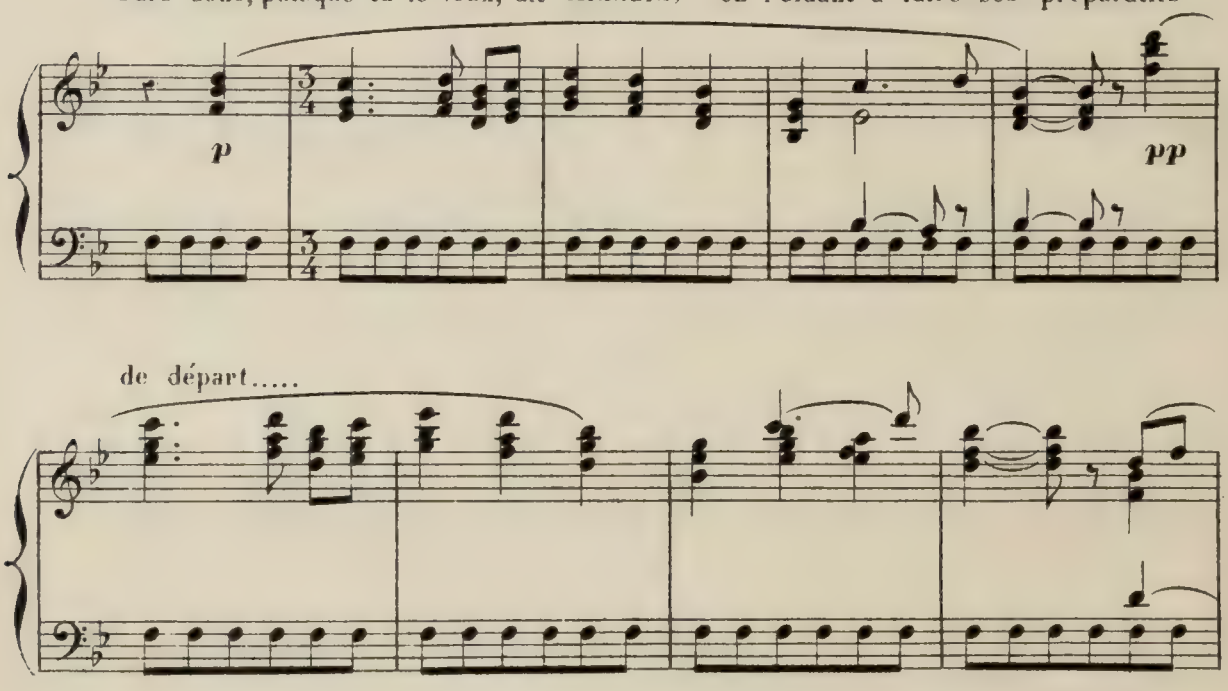
quitter votre frère, L'absence est le plus grand des maux!»— «Ne pleurez



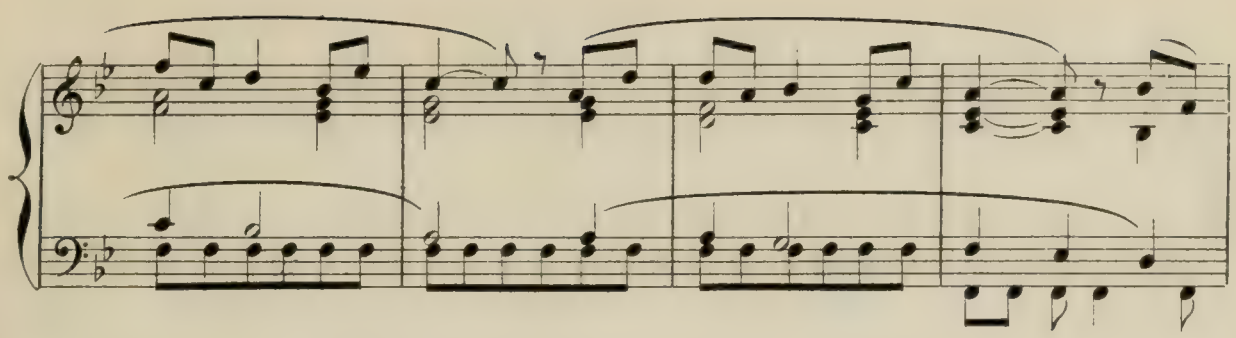
pas, dit-il, Trois jours au plus rendront mon âme satisfaite, Je reviendrai dans peu....»

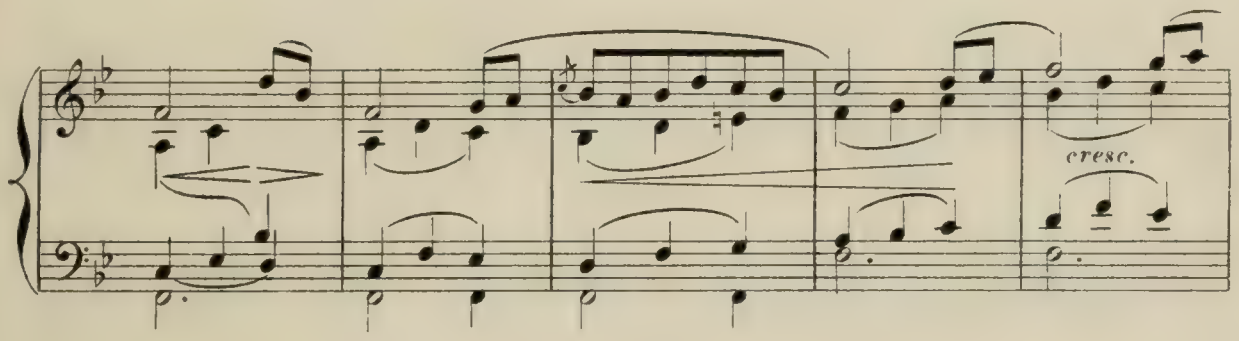


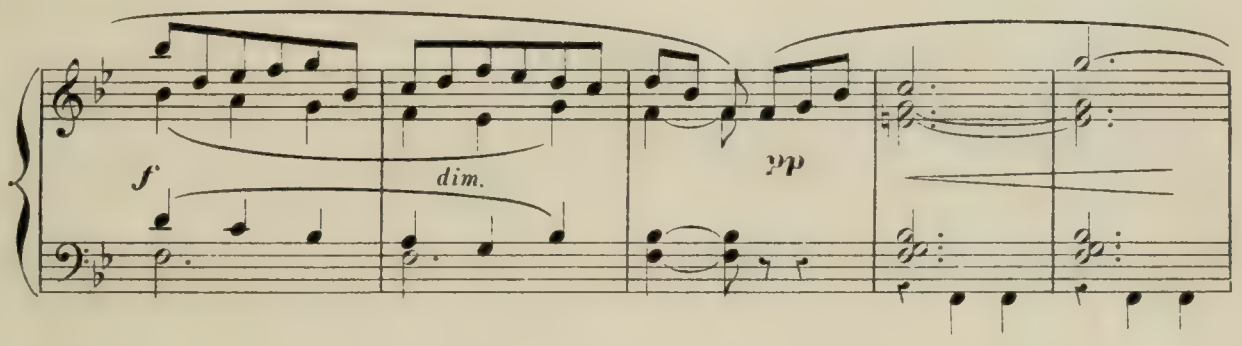
«Pars donc, puisque tu le veux, dit MIKALIA,» en l'aidant à faire ses préparatifs



de départ.....

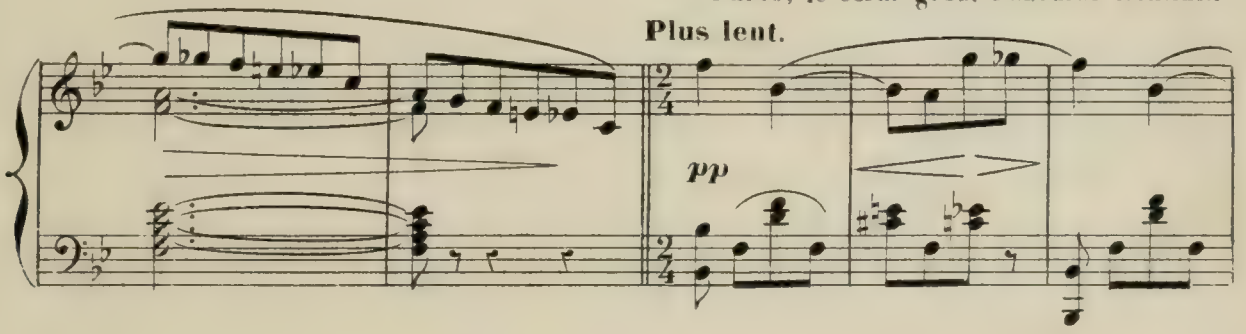




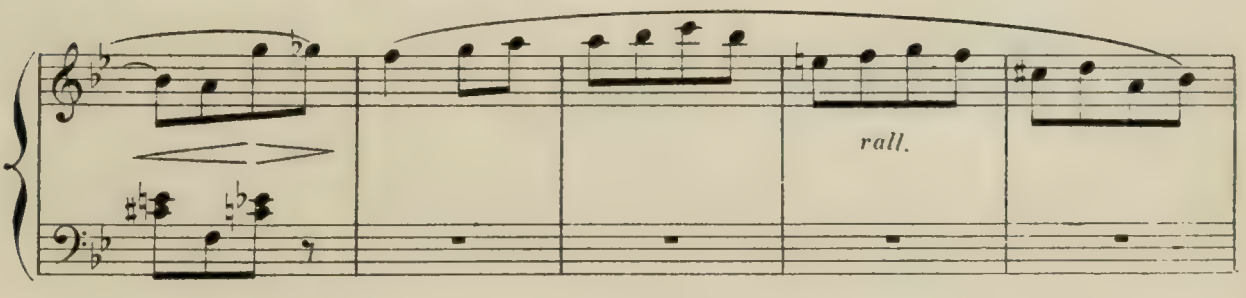


PEPIO, le cœur gros, embrasse MIKALIA

Plus lent.



et GOUROULI, et leur dit adieu en pleurant.....

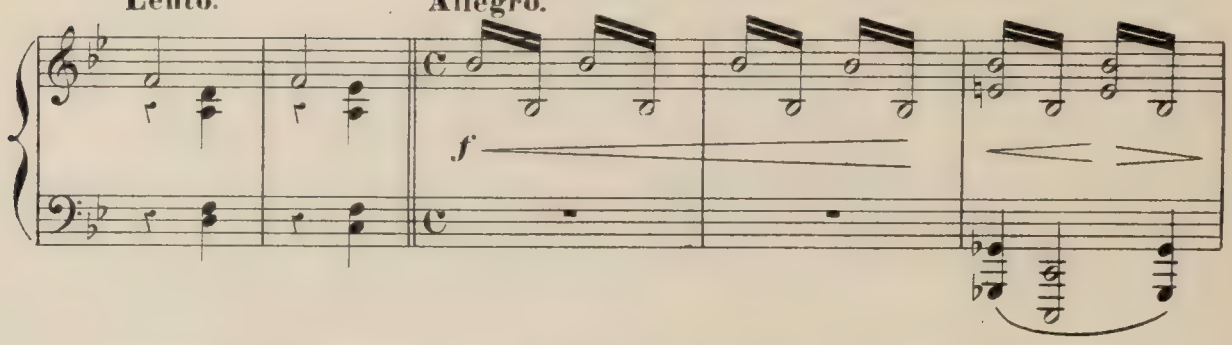


Il part.

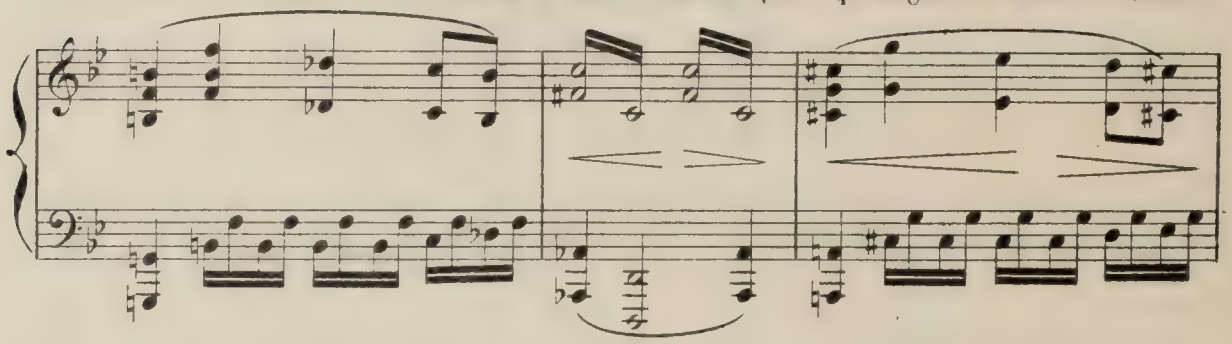
Lento.

A peine a-t-il franchi le seuil, que MIKALIA va vivement

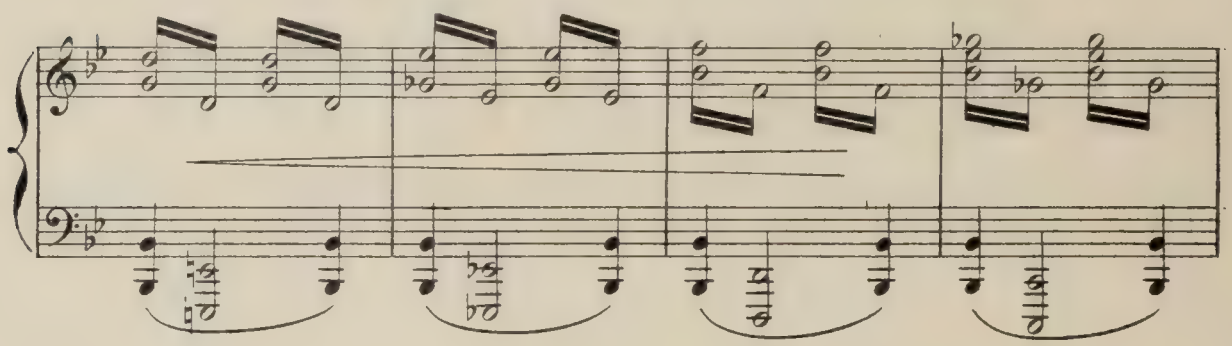
Allegro.

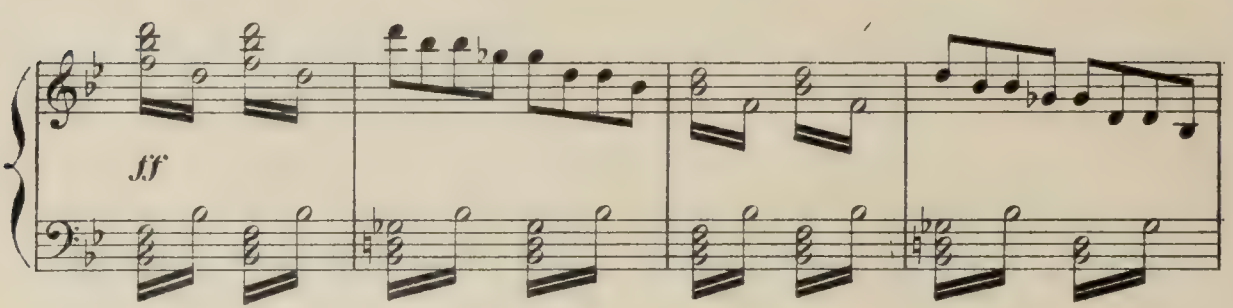


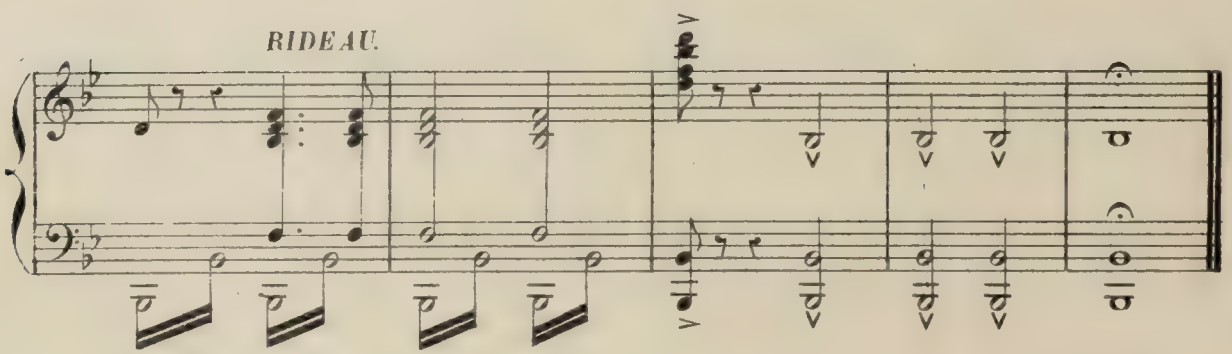
à GOUROULI: "Pars, dit-elle, suis-le de loin, c'est toi qui le protègeras." GOUROULI, suivie



d'un vieux serviteur, se précipite radieuse sur les pas de l'ingrat voyageur. —



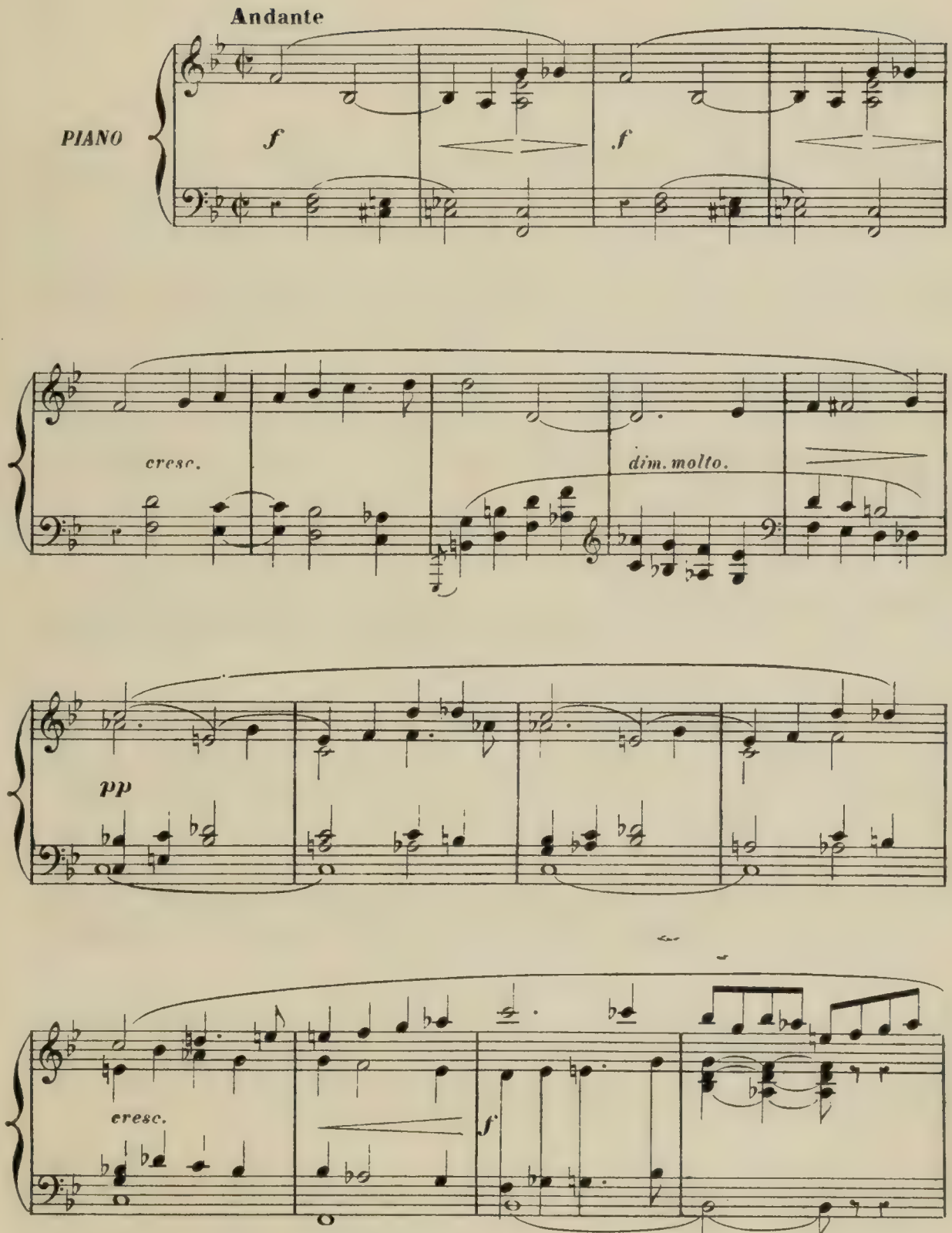


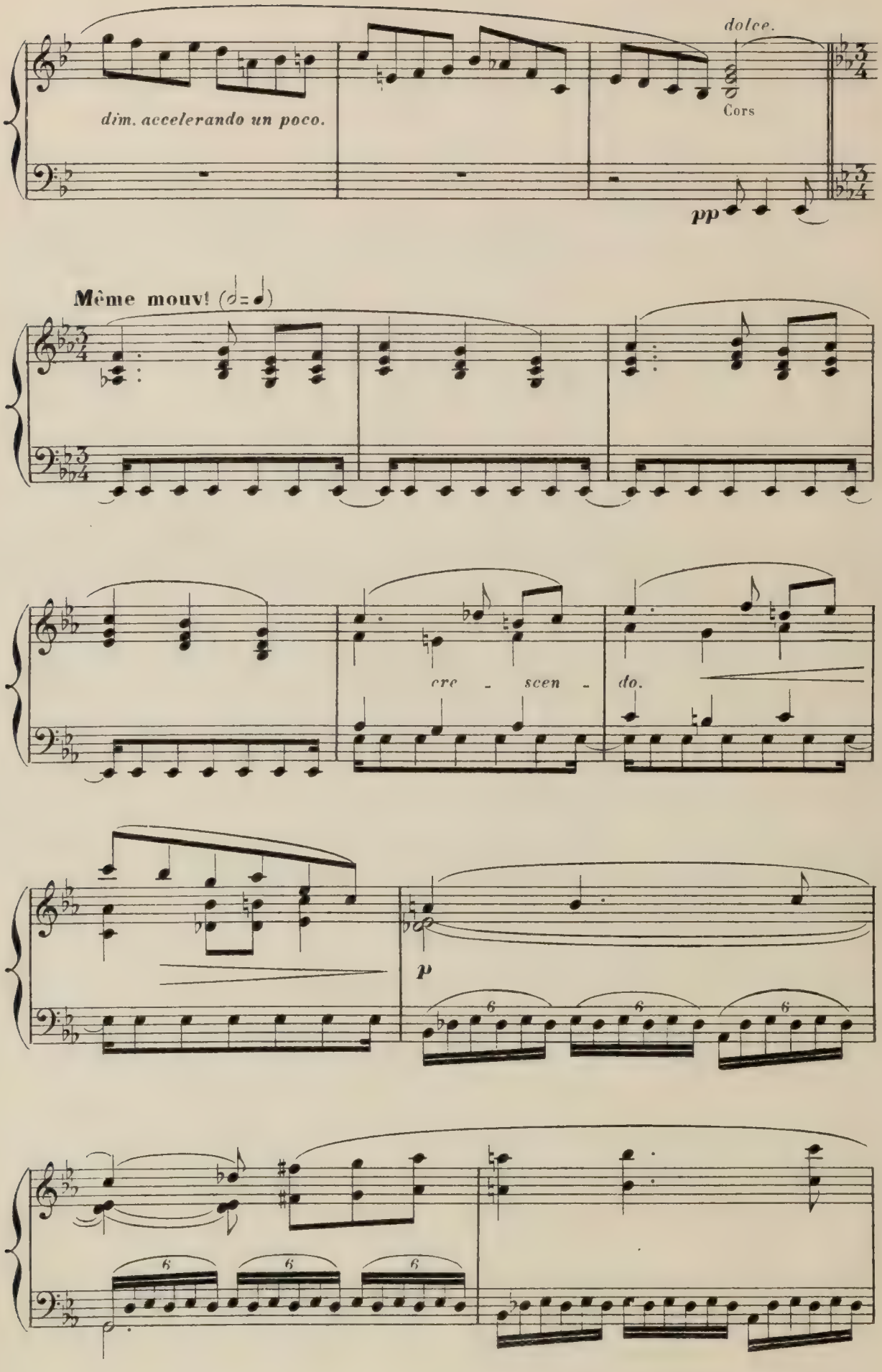


Fin du 1.er Acte.

ACTE II

PRÉLUDE




dolce.
dim. accelerando un poco.
Cors
pp
Même mouv! (𝅗𝅥=𝅗𝅥)
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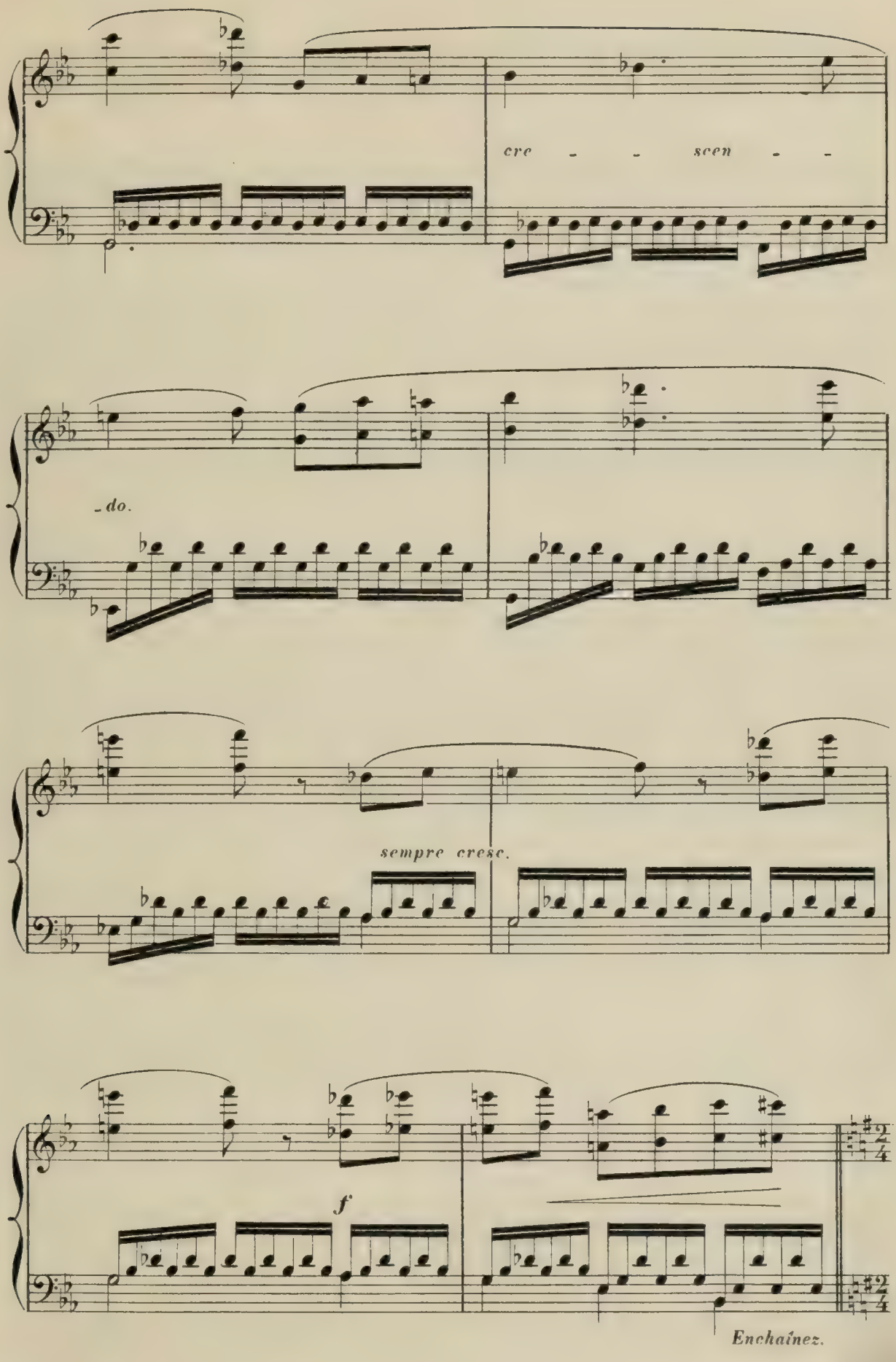
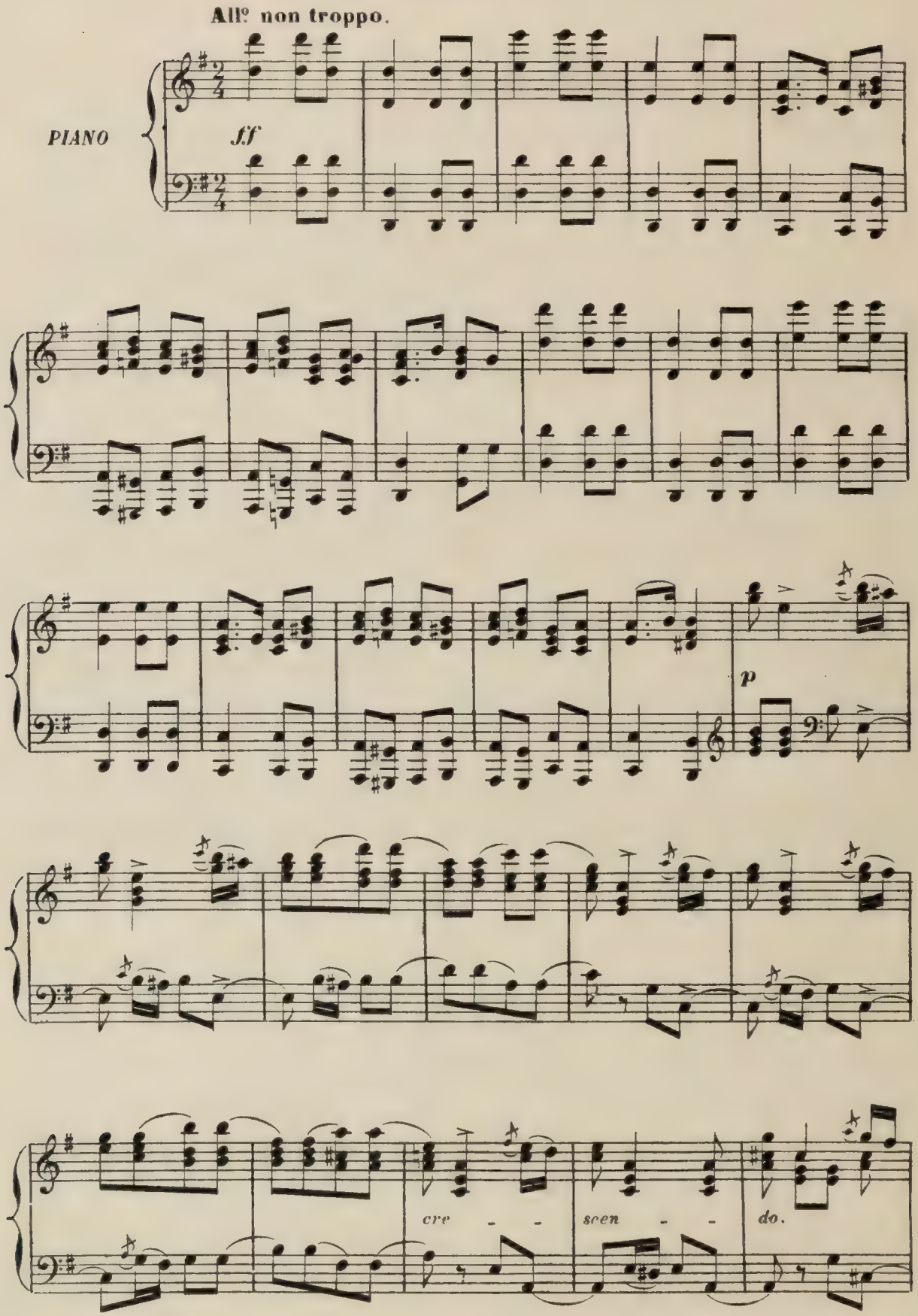
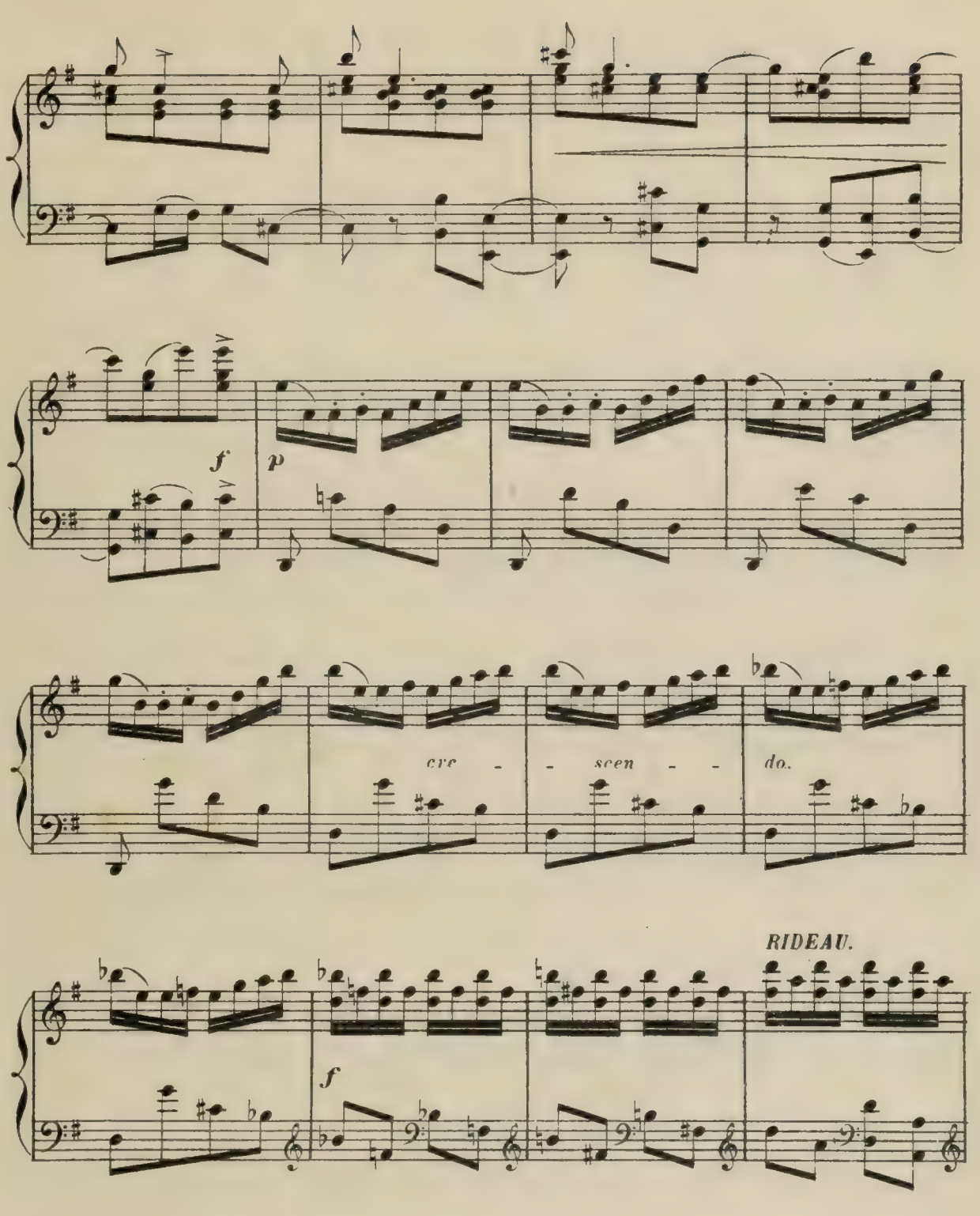

cre - - scen - -
- do.
sempre cresc.
f
Enchaînez.

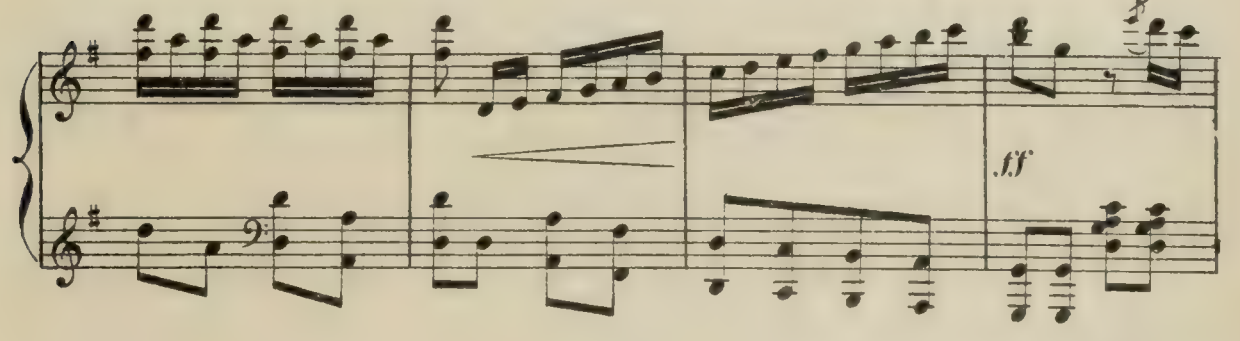
Une place à l'entrée d'un village. Au milieu du théâtre, un chêne immense répand une ombre épaisse. A gauche une tente de Tziganes. A droite une auberge.

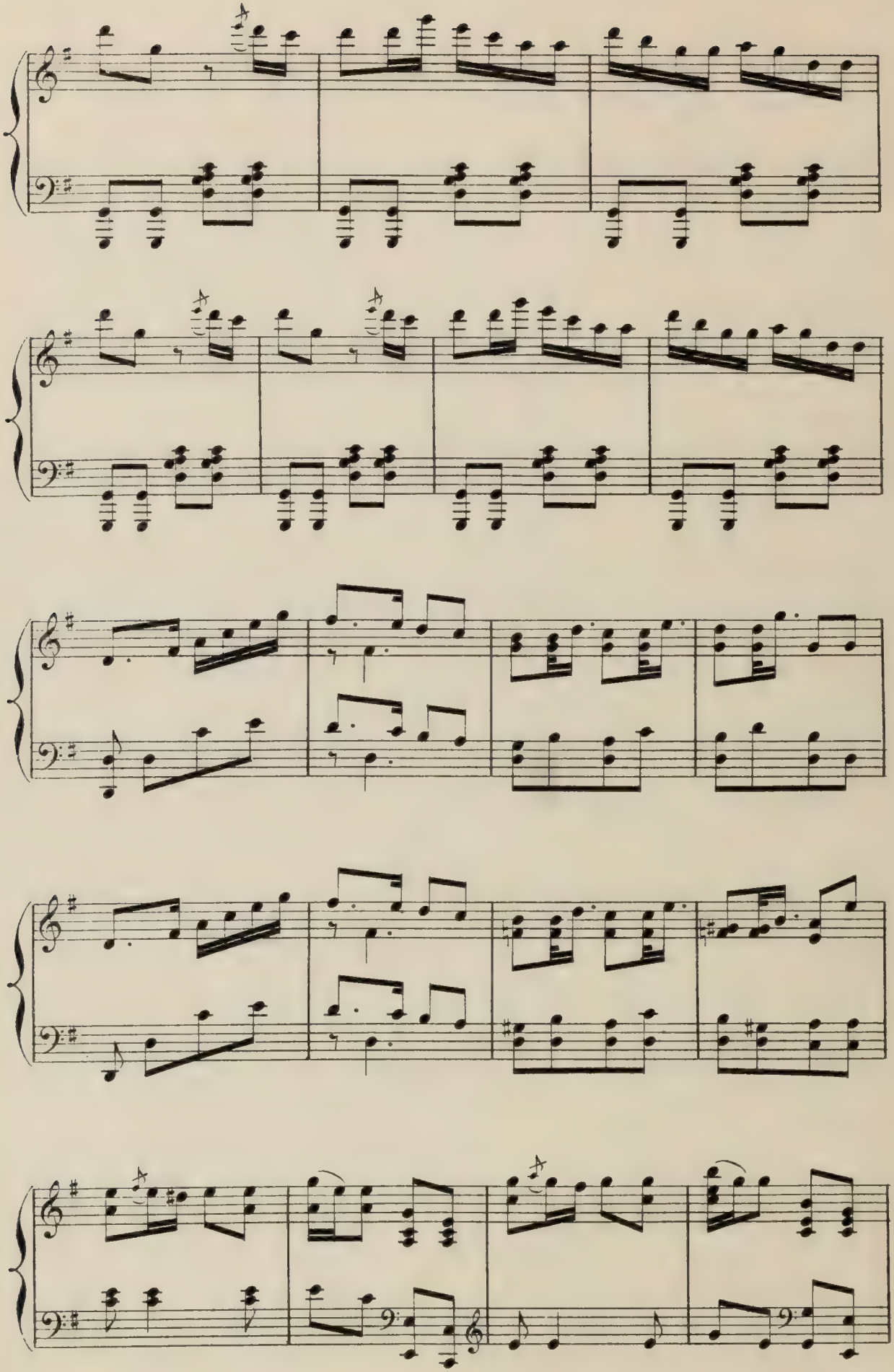
Scène I.

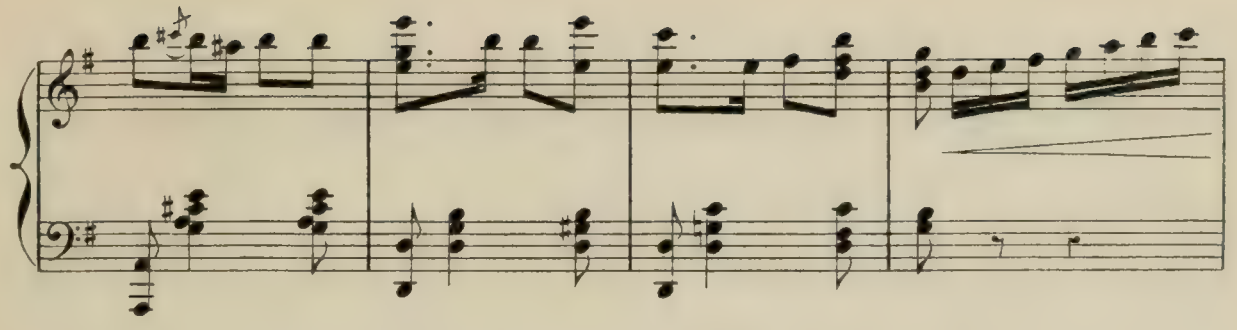




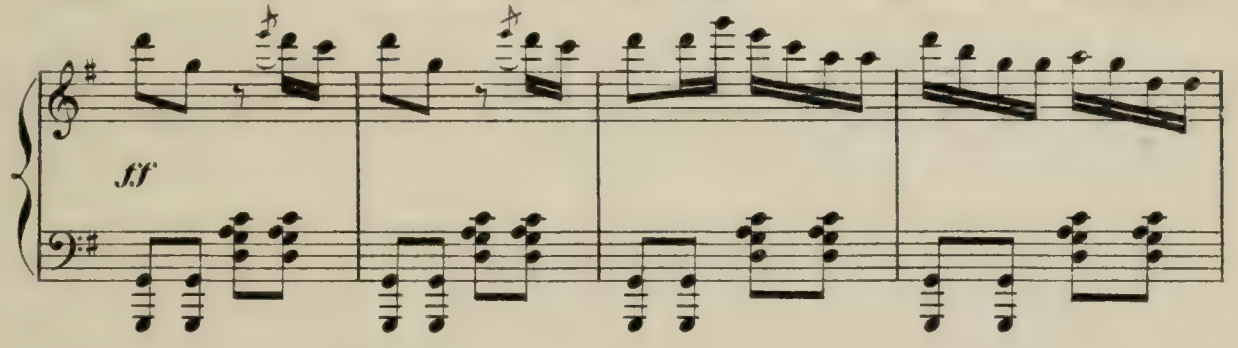
Au lever du rideau, les Tziganes font leurs préparatifs pour la fête qui va commencer.



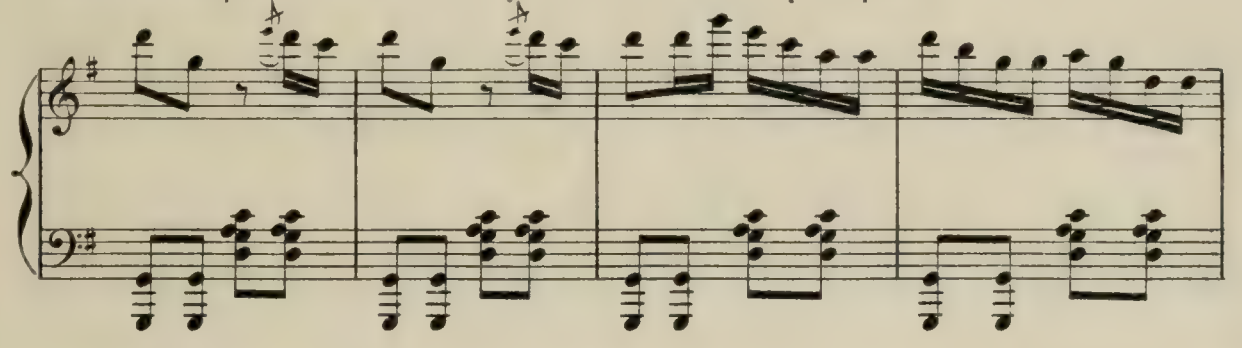


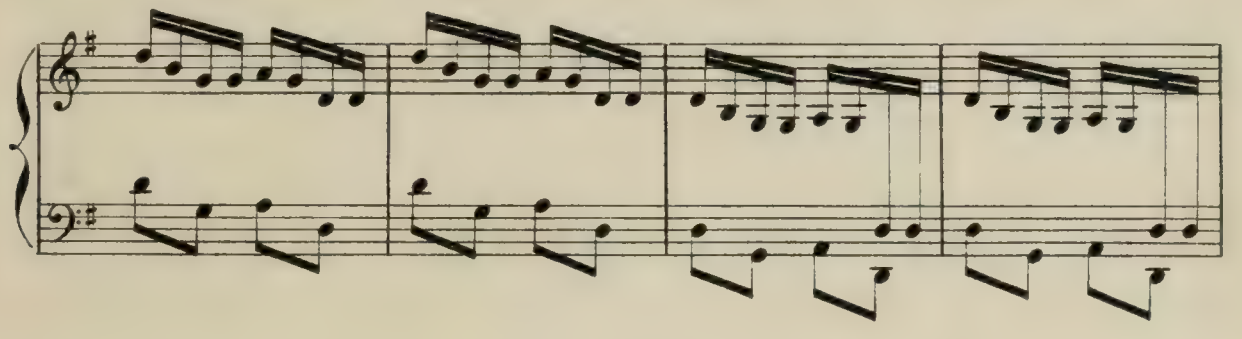


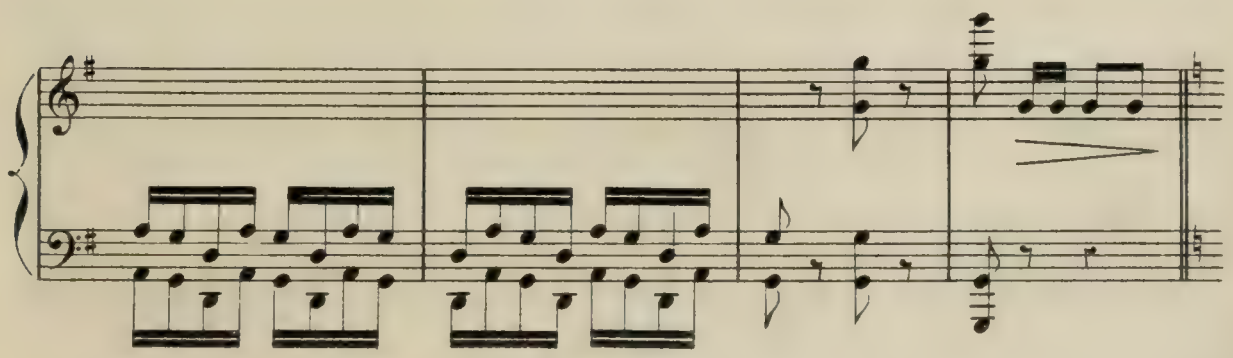
PÉPIO entre. Il se fait reconnaitre des Tziganes et engage un entretien galant avec une zingarella



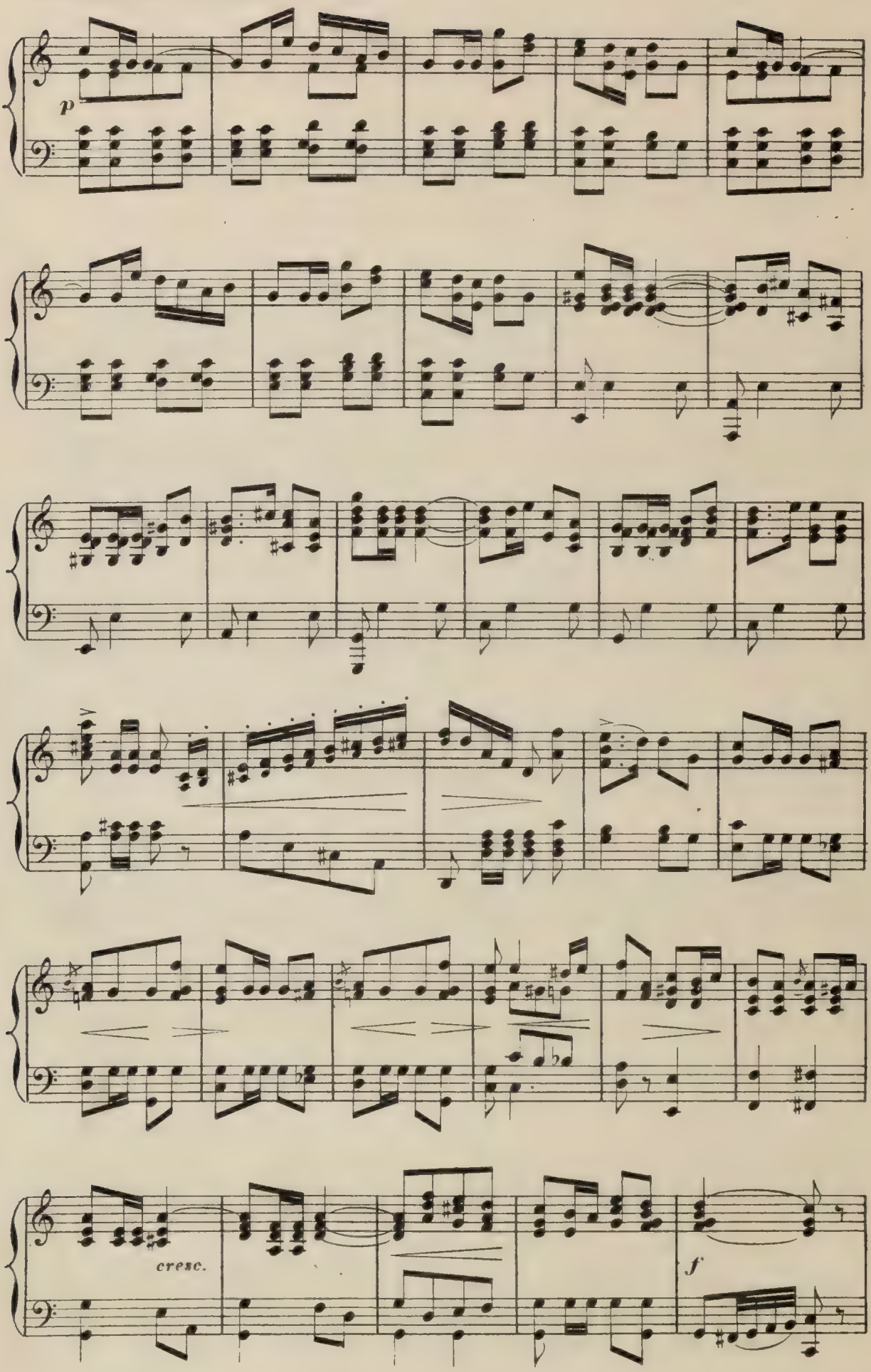
dont il a remarqué chez MIKALIA, les yeux noirs et le minois provoquant.



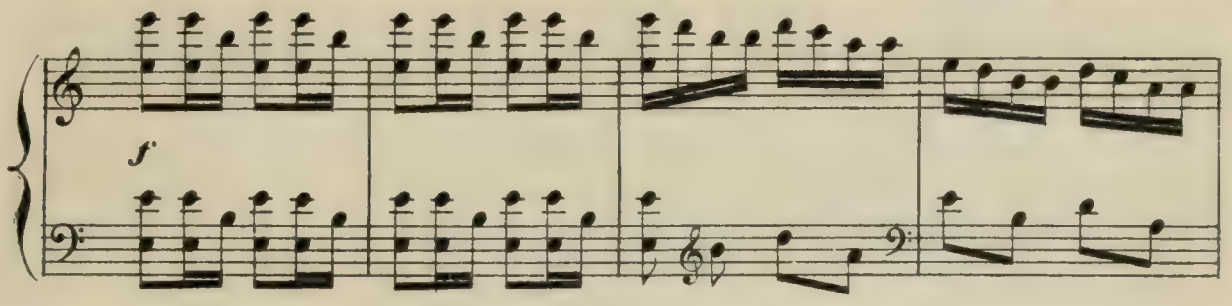




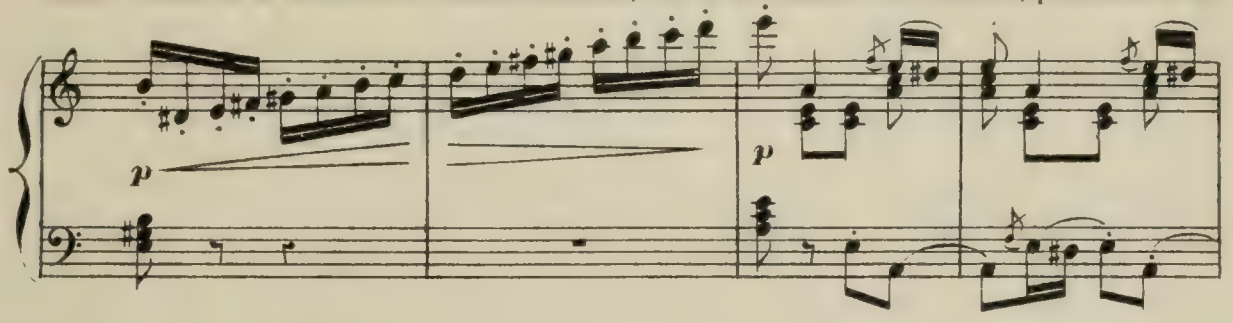
ENTRÉE DES SOLDATS



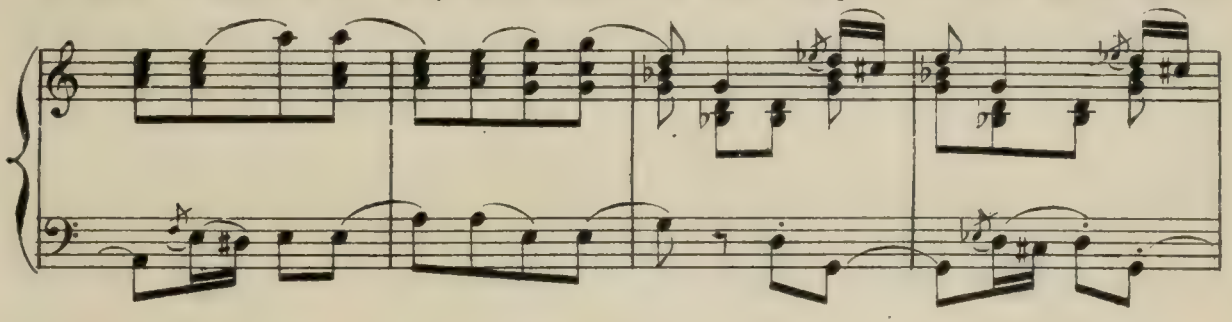
Vêtue d'une longue mante, la tête encapuchonnée, elle aborde discrètement ZARIFI, le chef de la



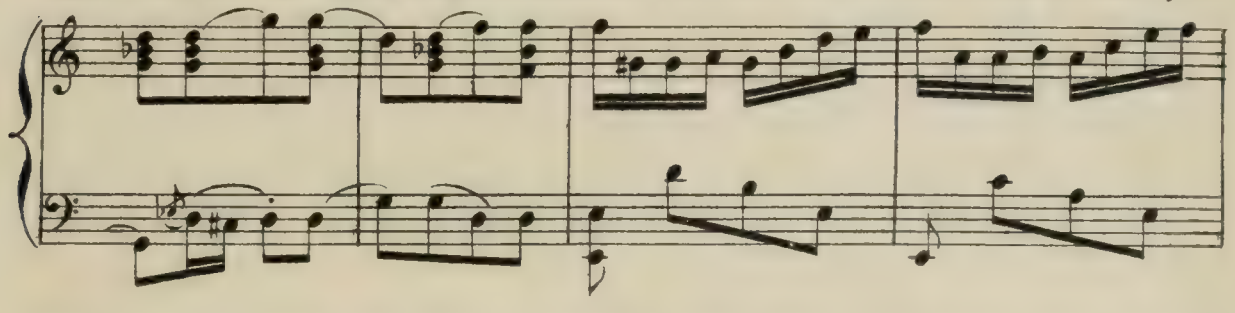
bande. Prenant à sa ceinture une bourse rondelette, elle la fait sonner à ses oreilles, promettant de la



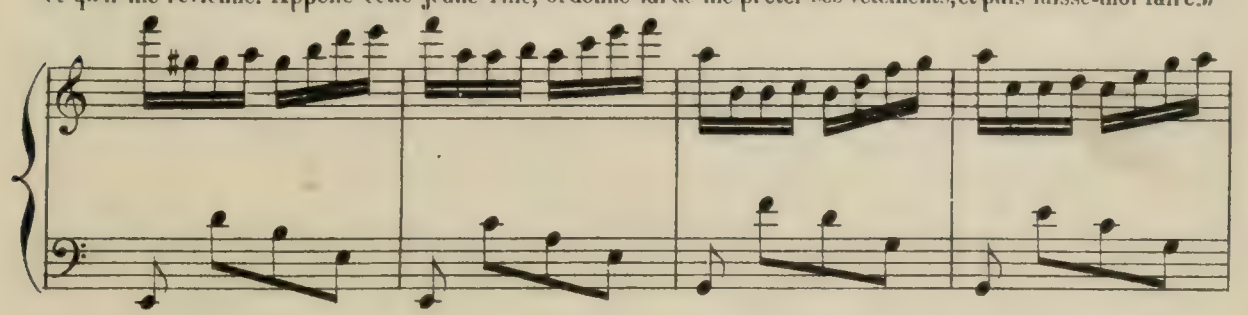
lui donner s'il consent à faire ce qu'elle lui commandera: «Tu vois ce jeune homme, lui dit-elle en dési-

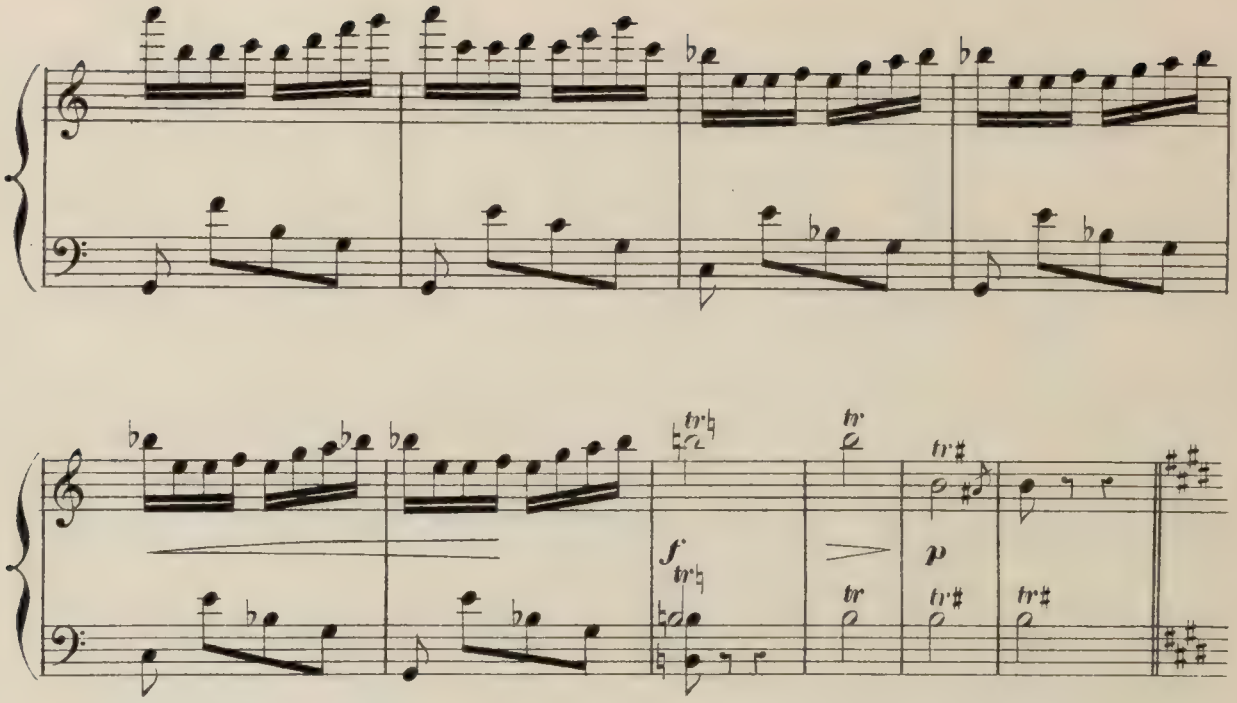


-gnant PÉPIO, c'est mon fiancé. L'ingrat m'abandonne pour courir les aventures, je veux qu'il s'en repente



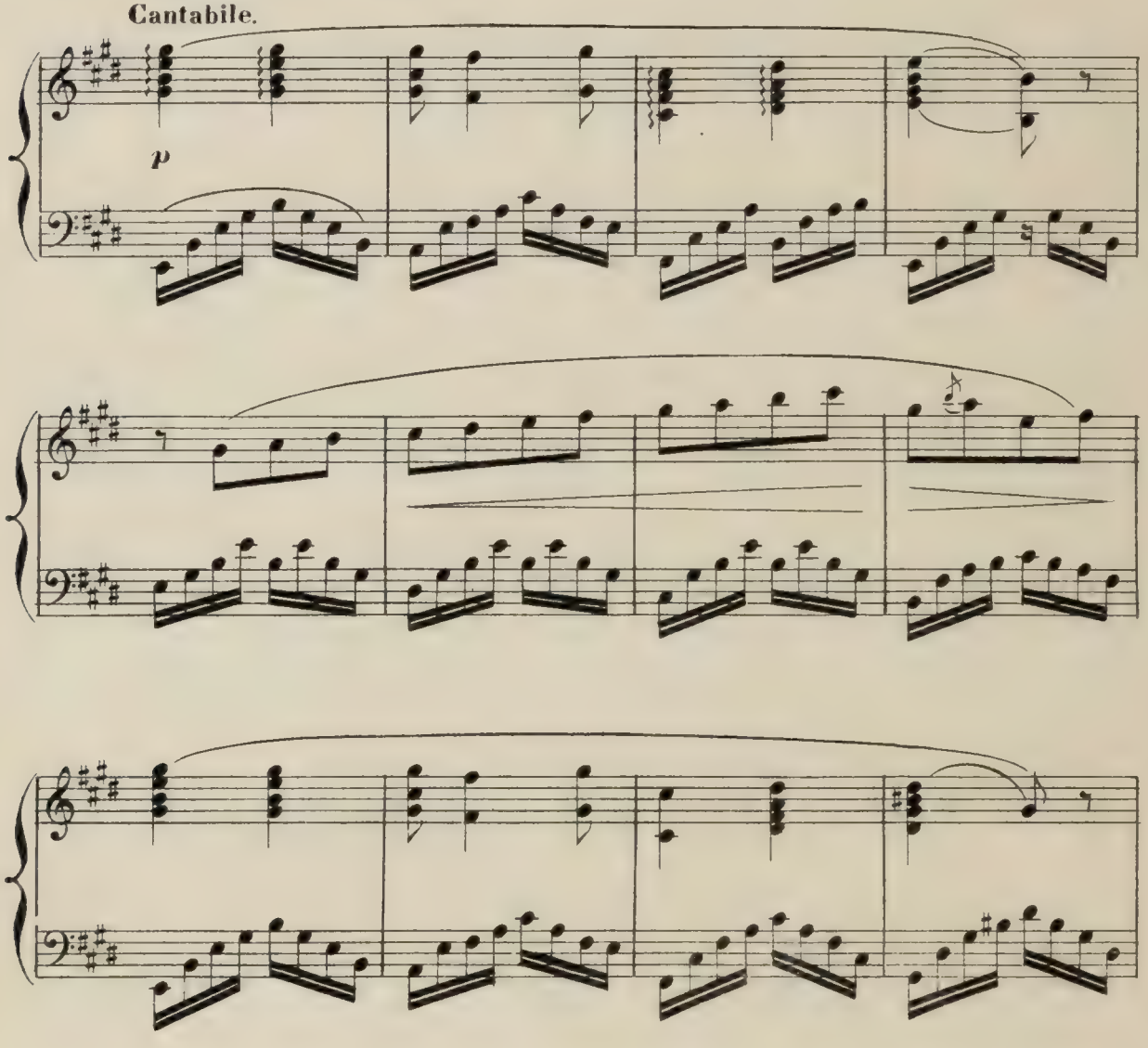
et qu'il me revienne! Appelle cette jeune fille, ordonne-lui de me prêter ses vêtements, et puis laisse-moi faire.»

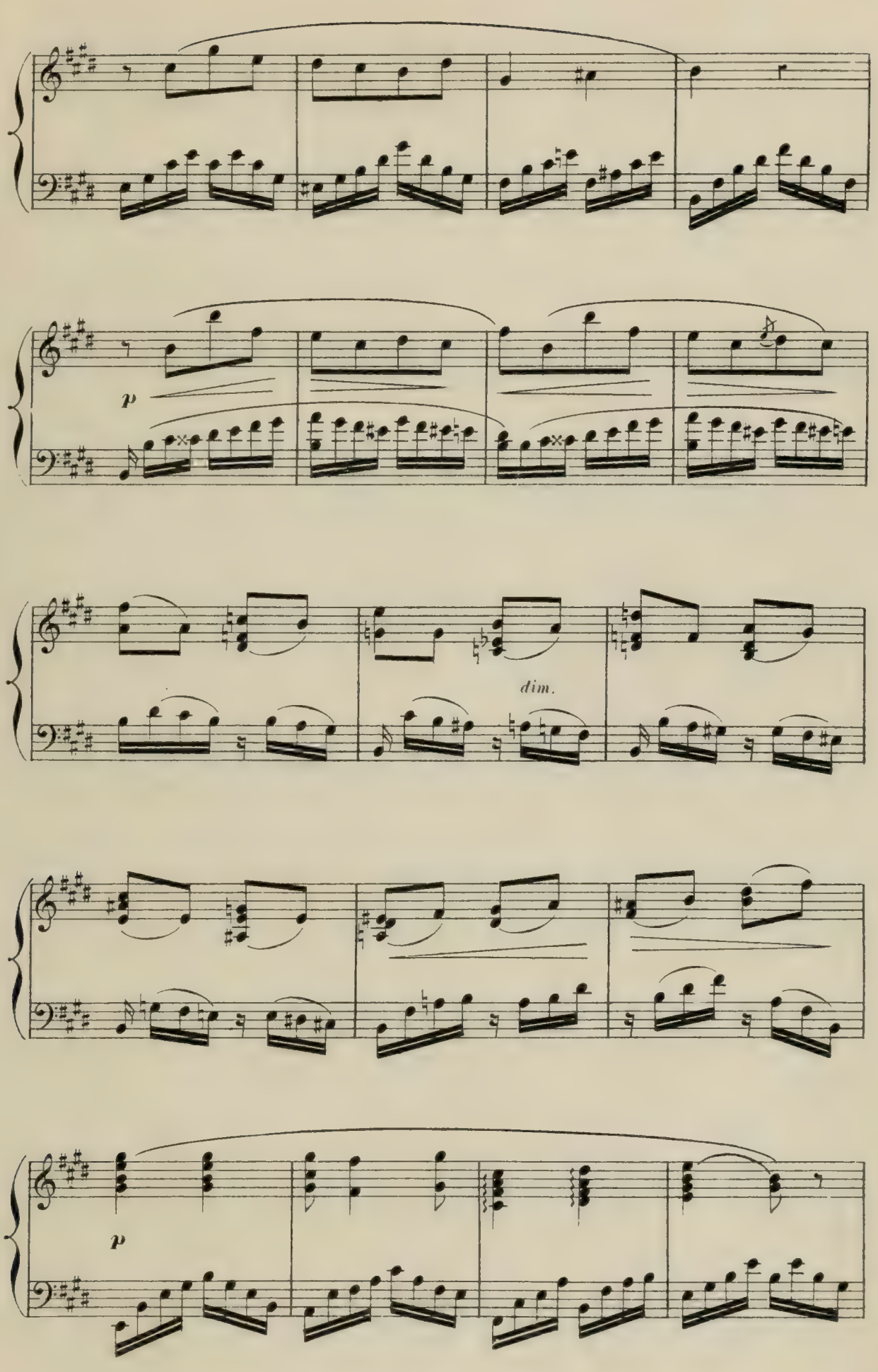




ENTRÉE DES JEUNES FILLES.

Cantabile.

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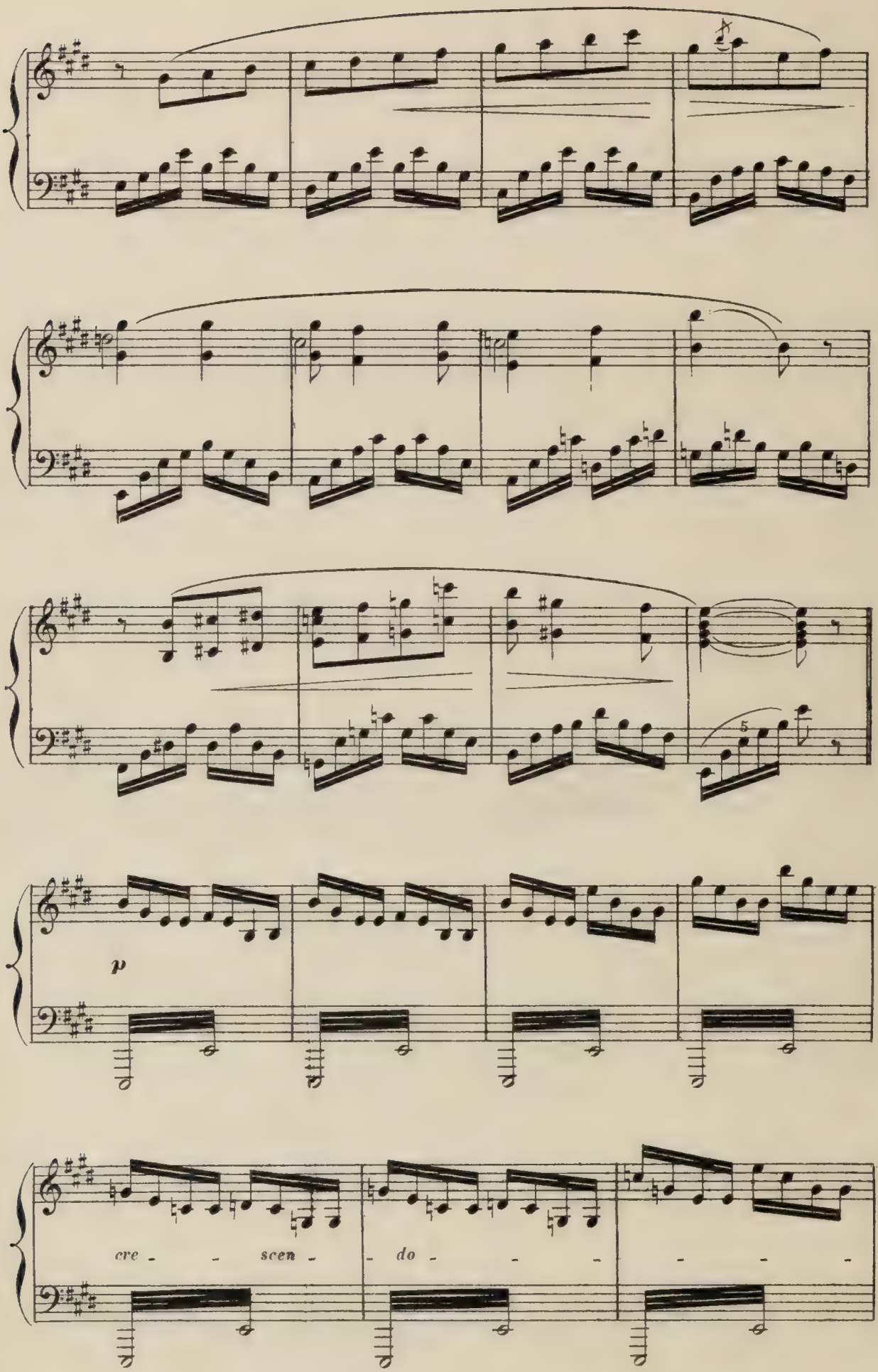
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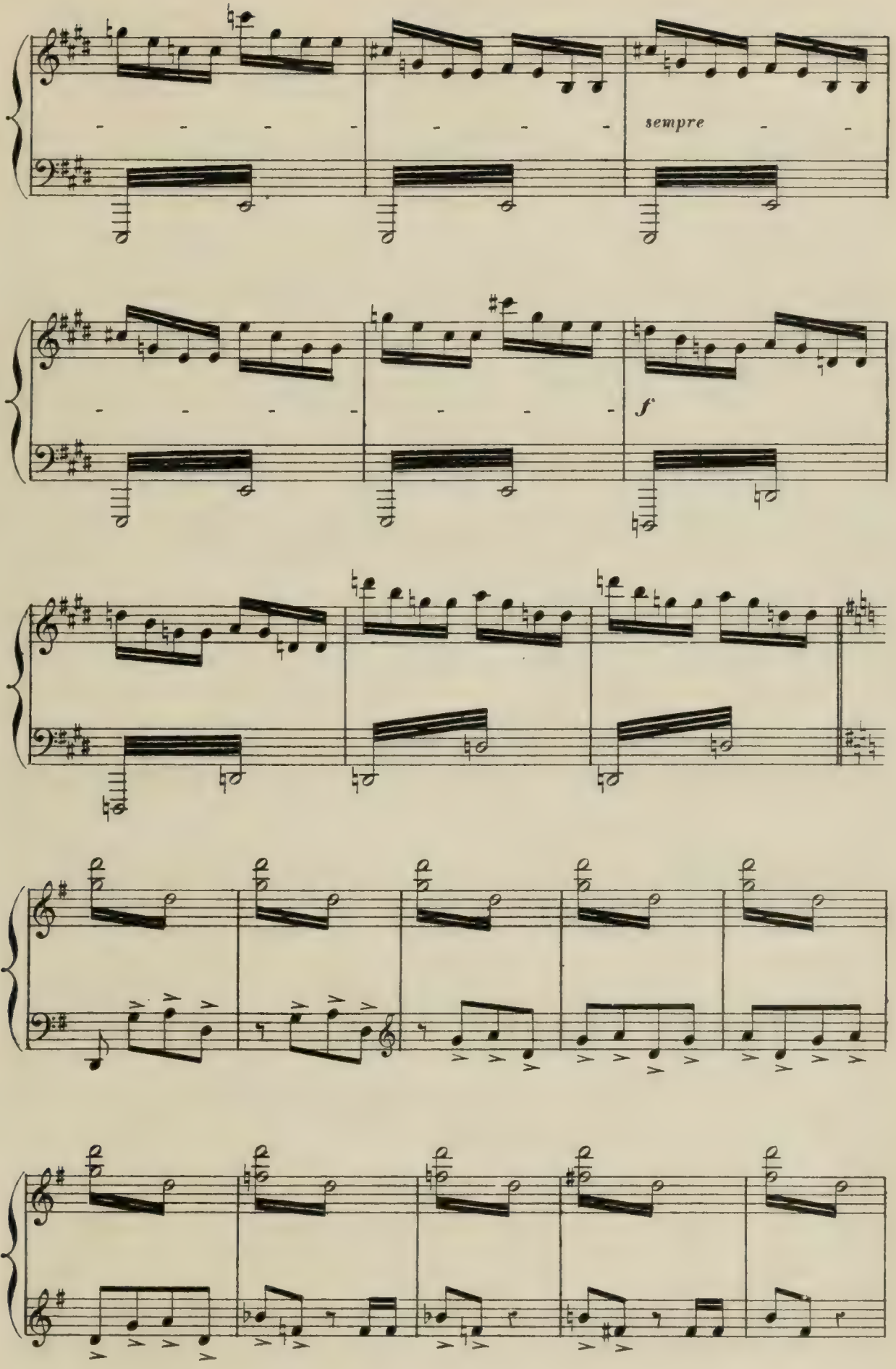
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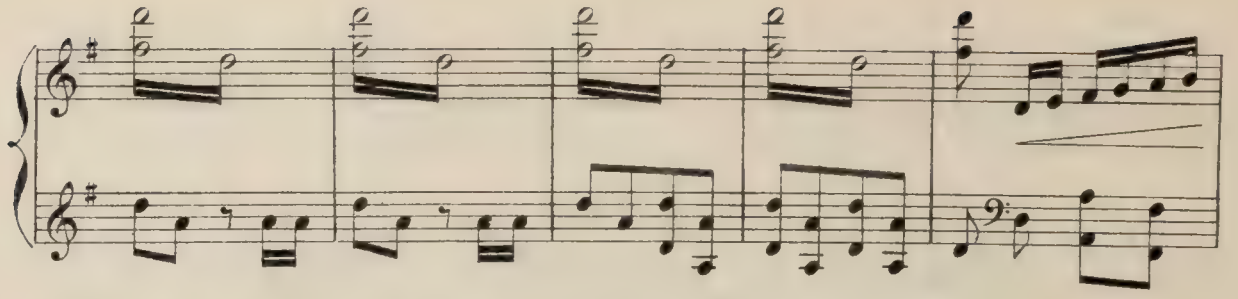
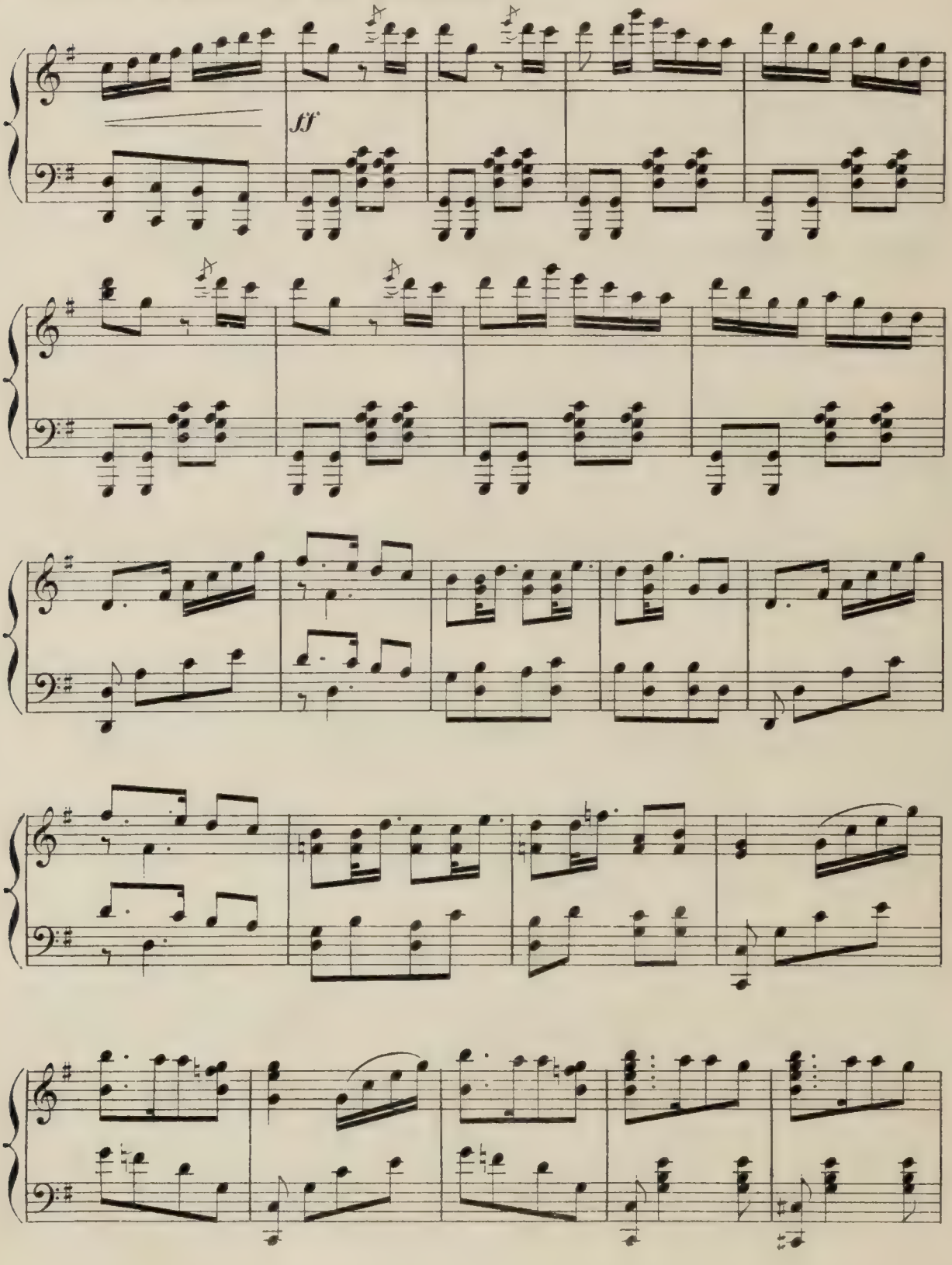
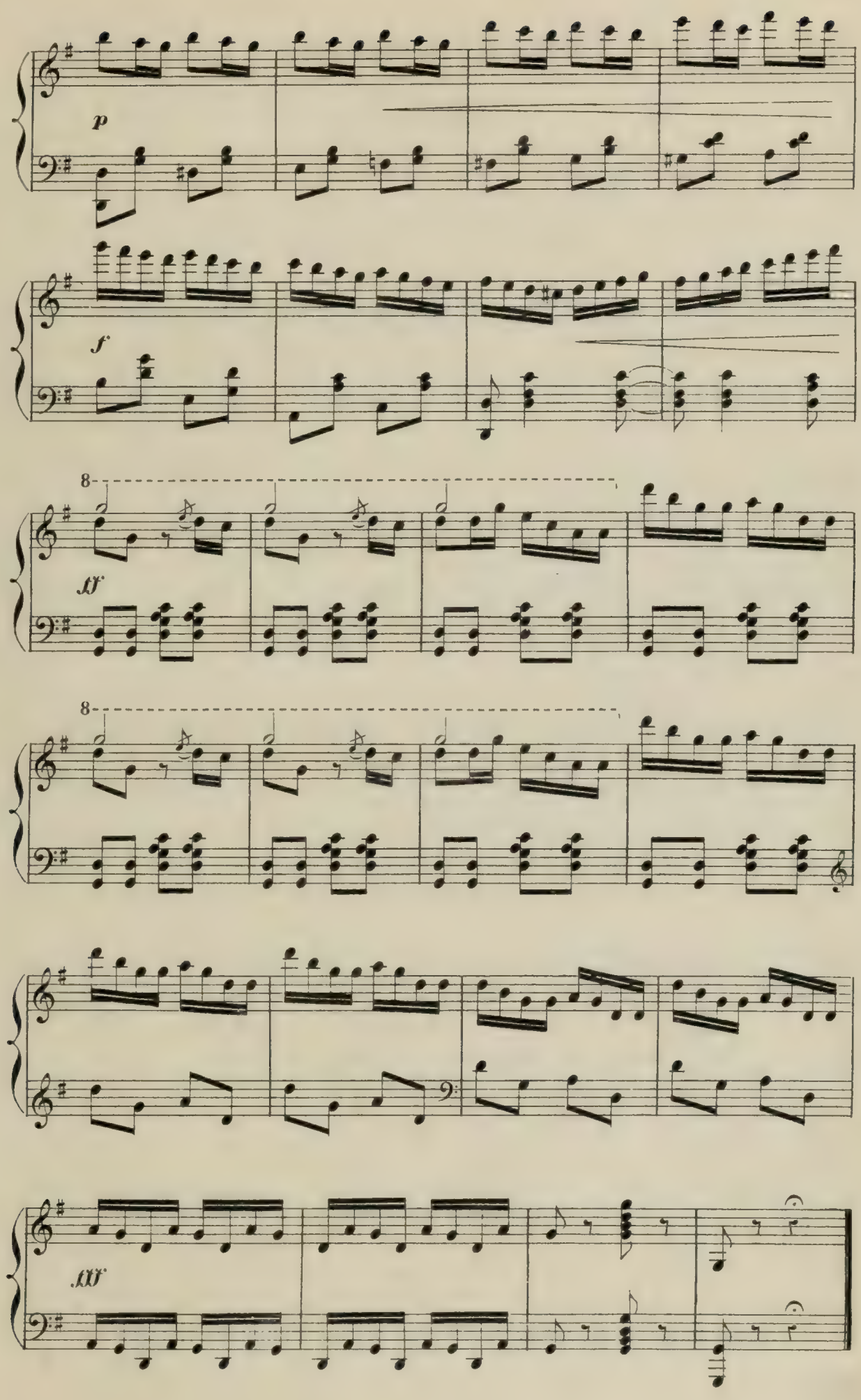


ENTRÉE DU SYNDIC ET DES AUTORITÉS.

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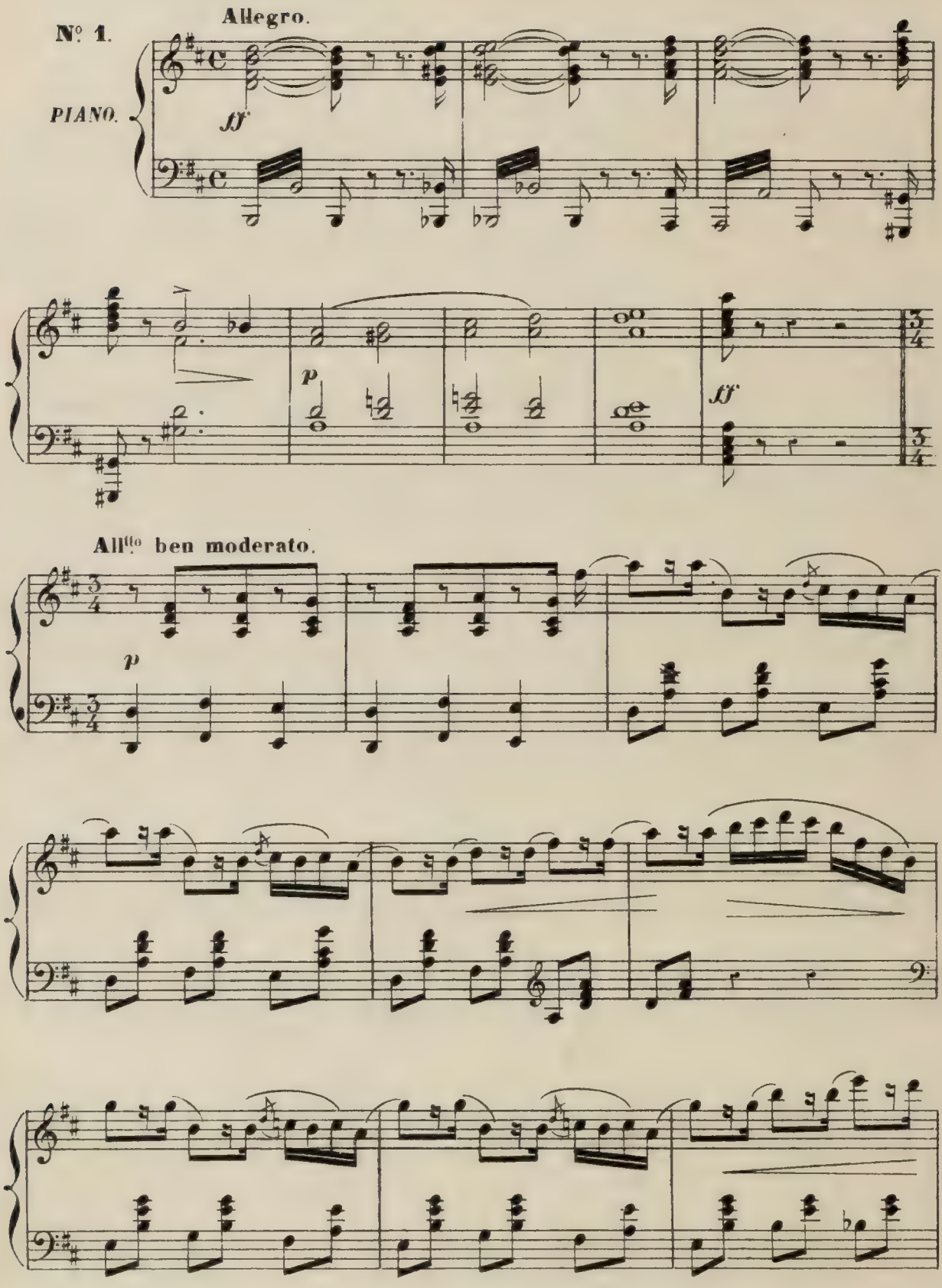
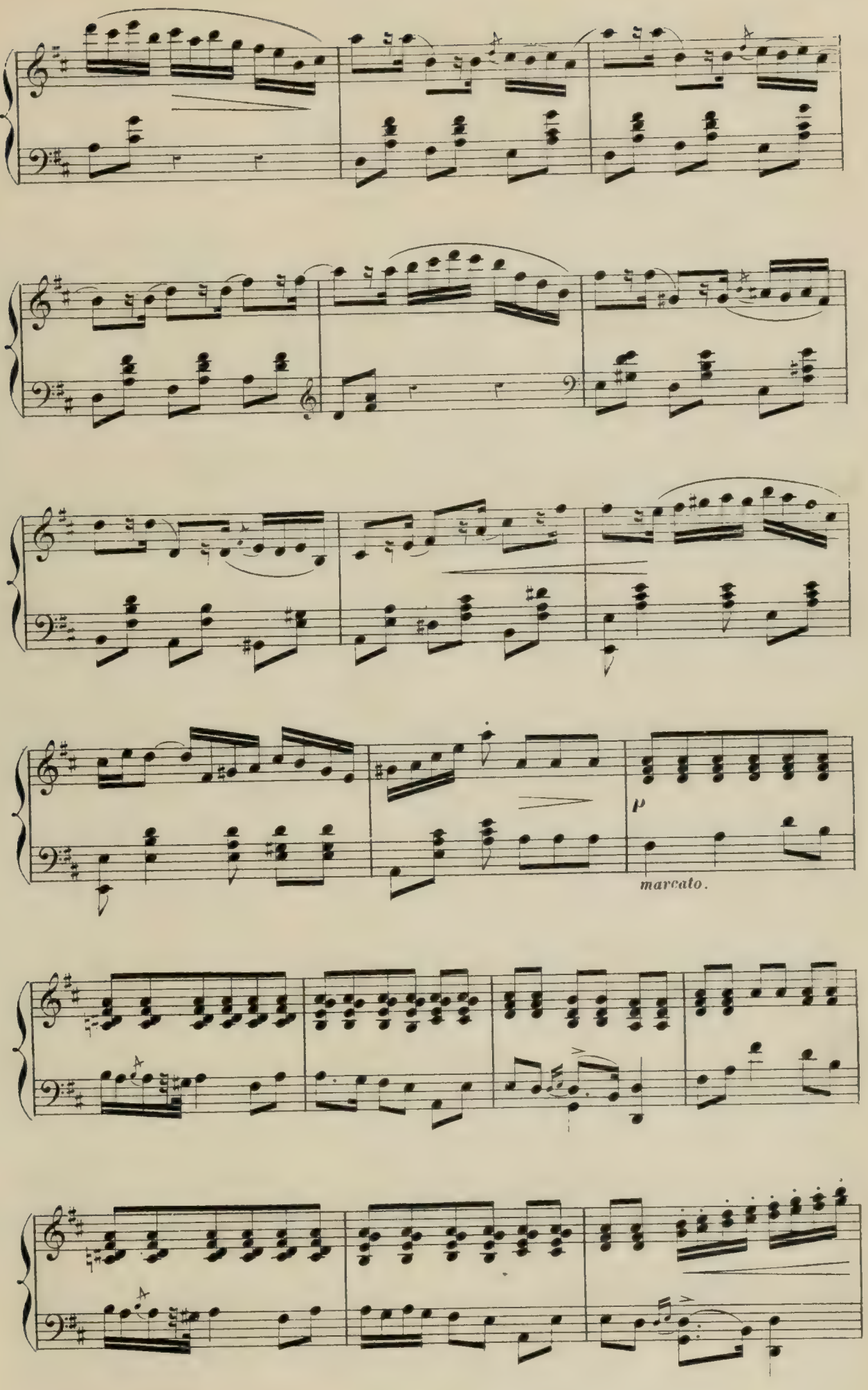
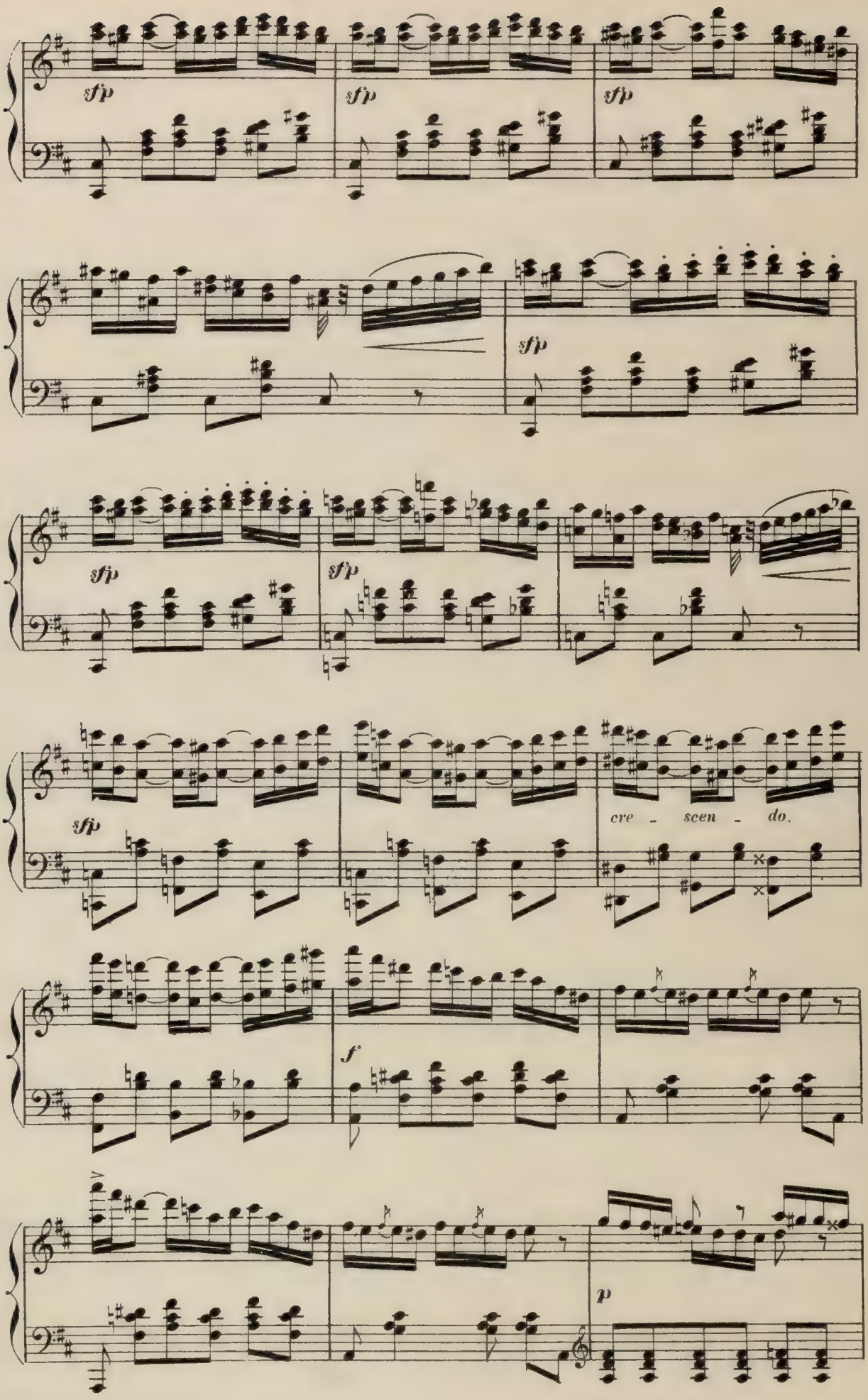
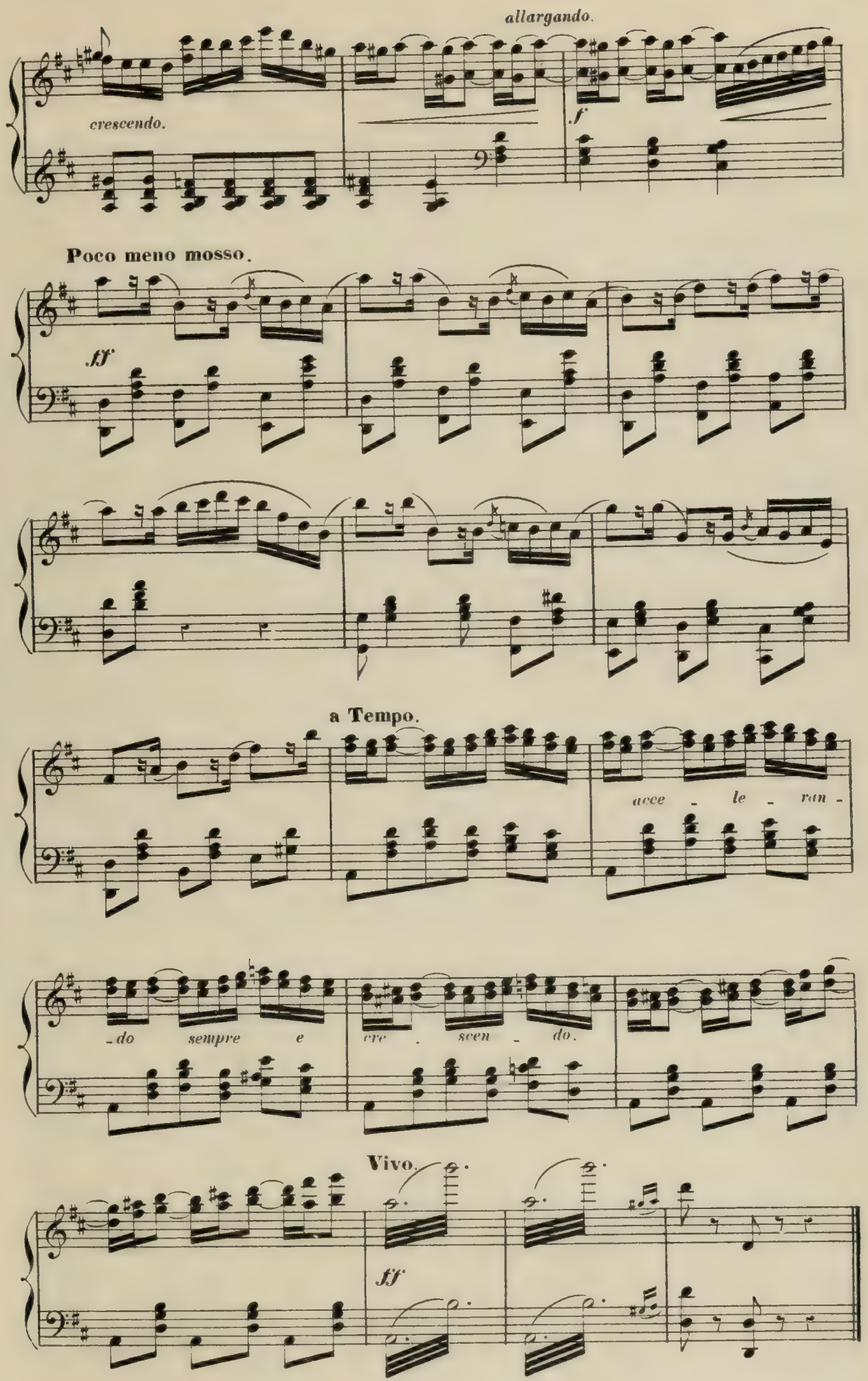
DIVERTISSEMENT

ENTRÉE.




p
marcato.


sfp
sfp
sfp
sfp
sfp
sfp
cre - scen - do.
f
p

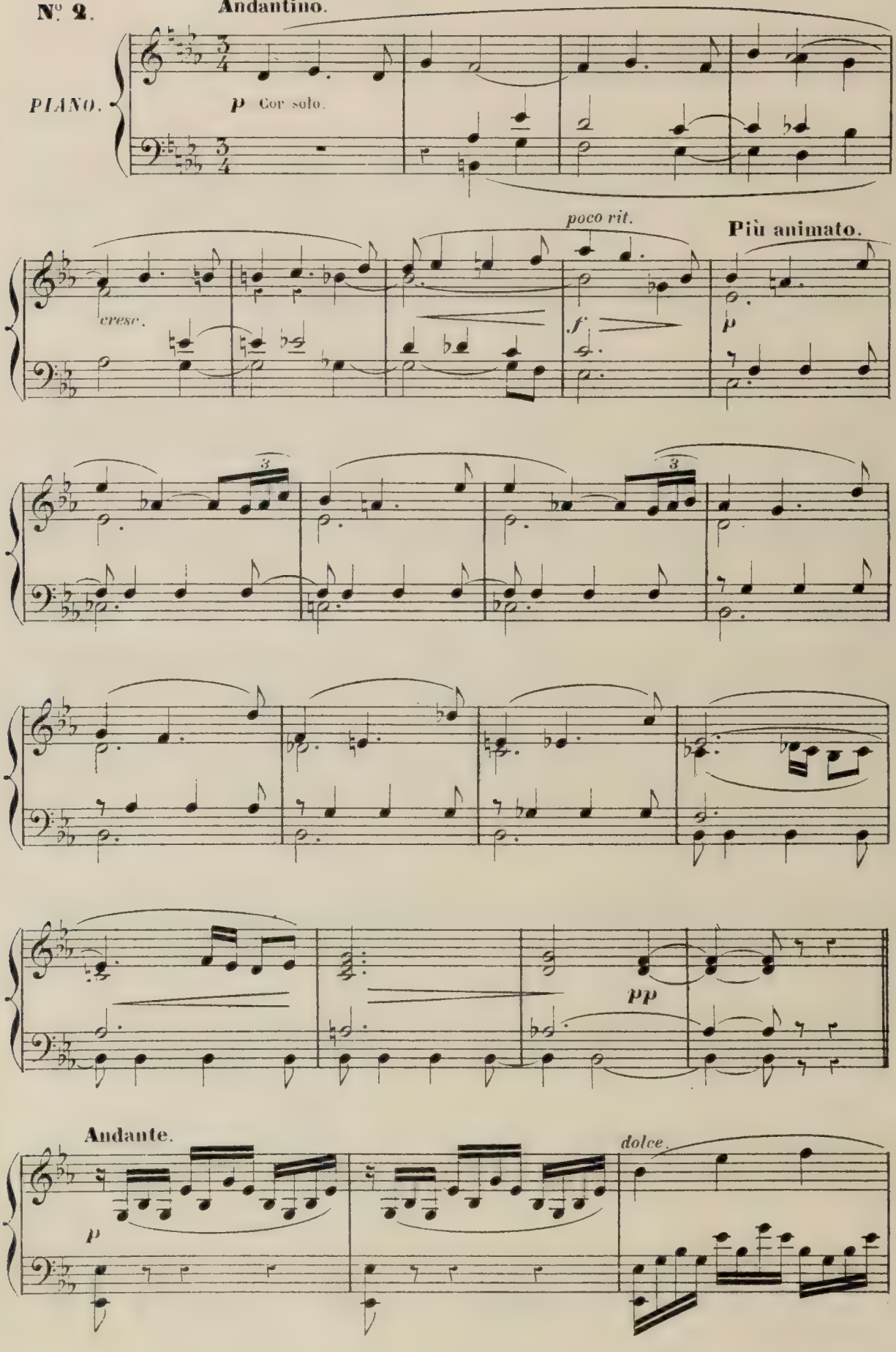

allargando.
cresc.
f
Poco meno mosso.
ff
a Tempo.
acce - le - ran -
- do sempre e cre - scen - do.
Vivo.
ff

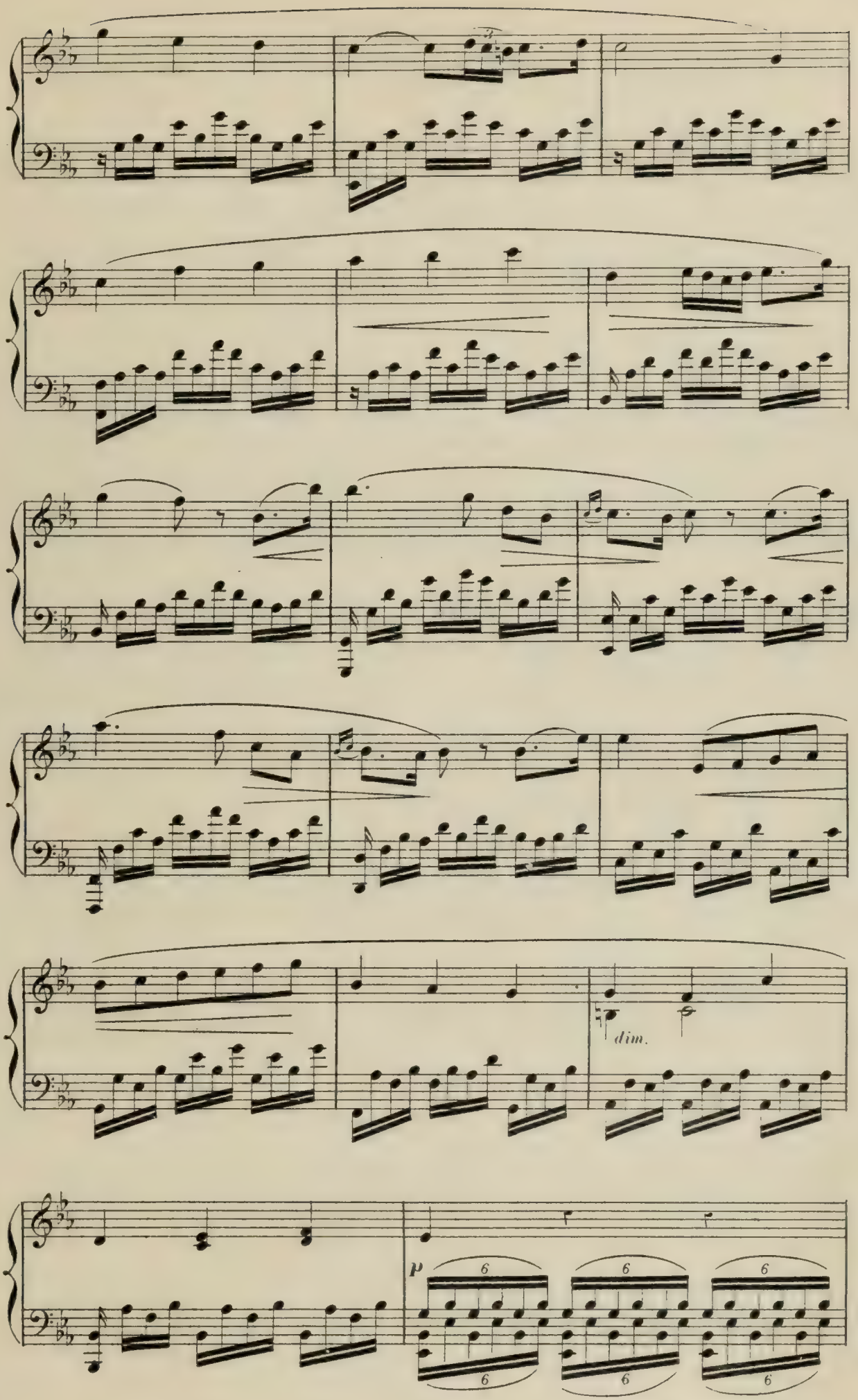
ANDANTE

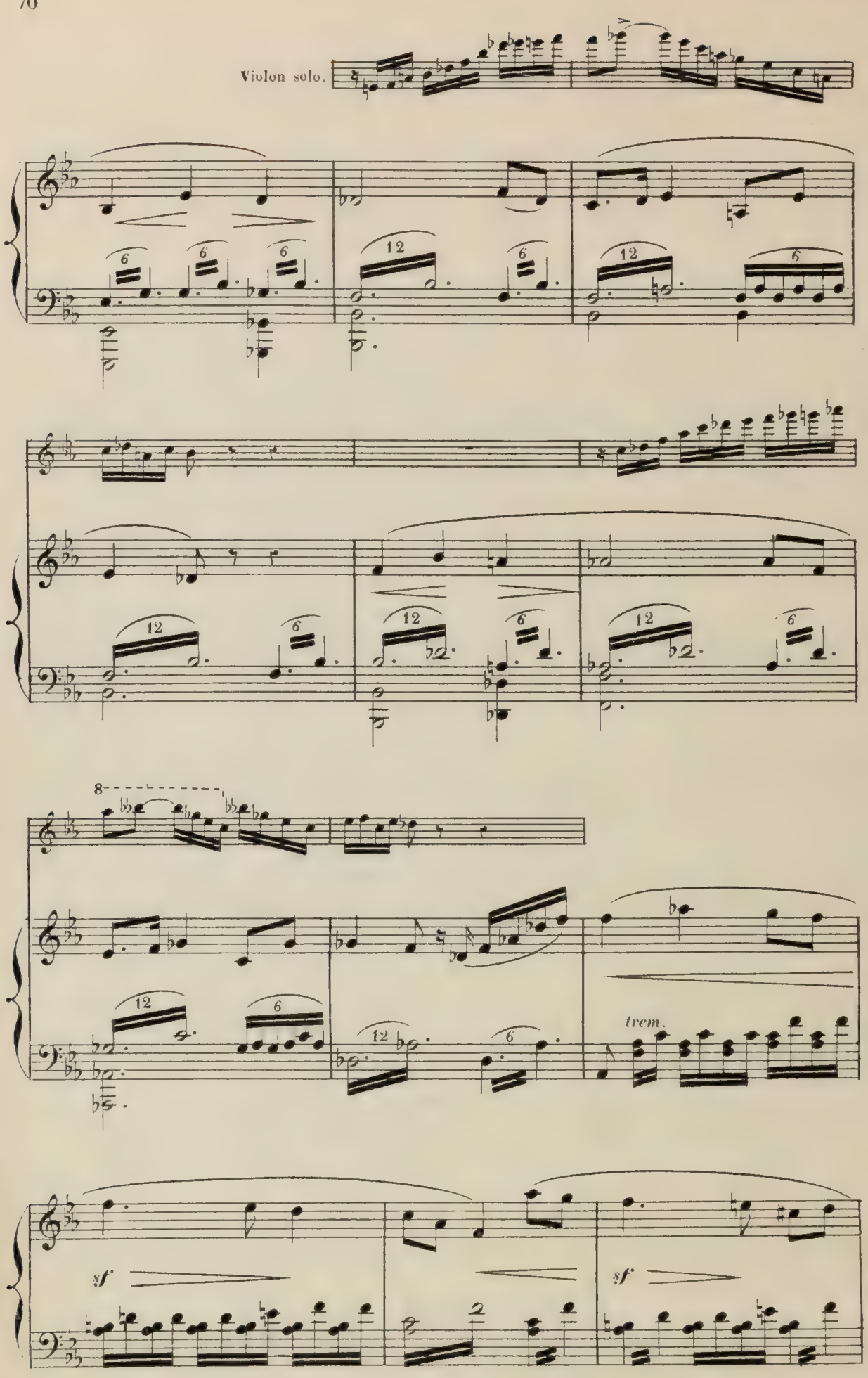
INTRODUCTION.

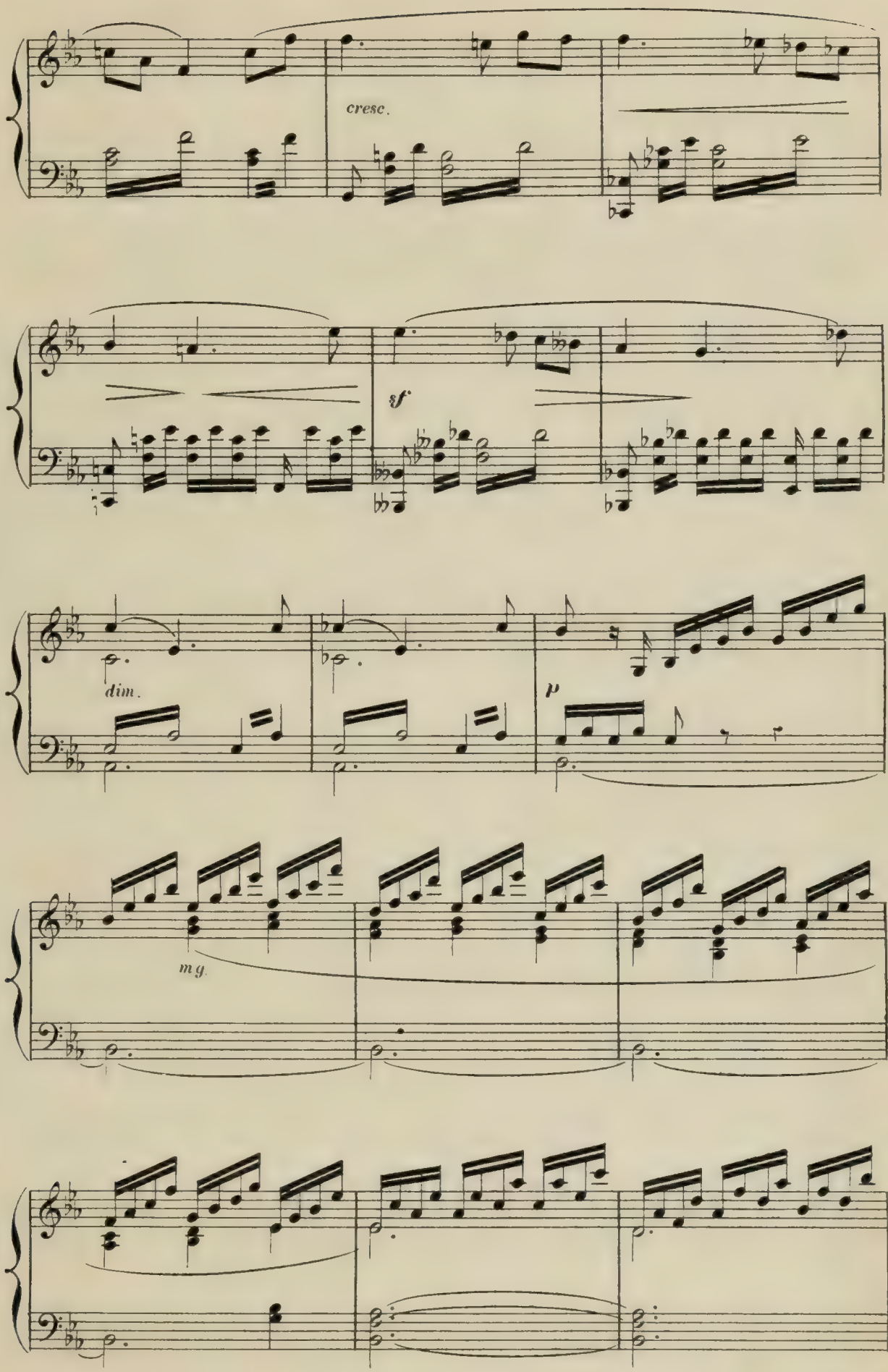
N°. 2. **Andantino.**

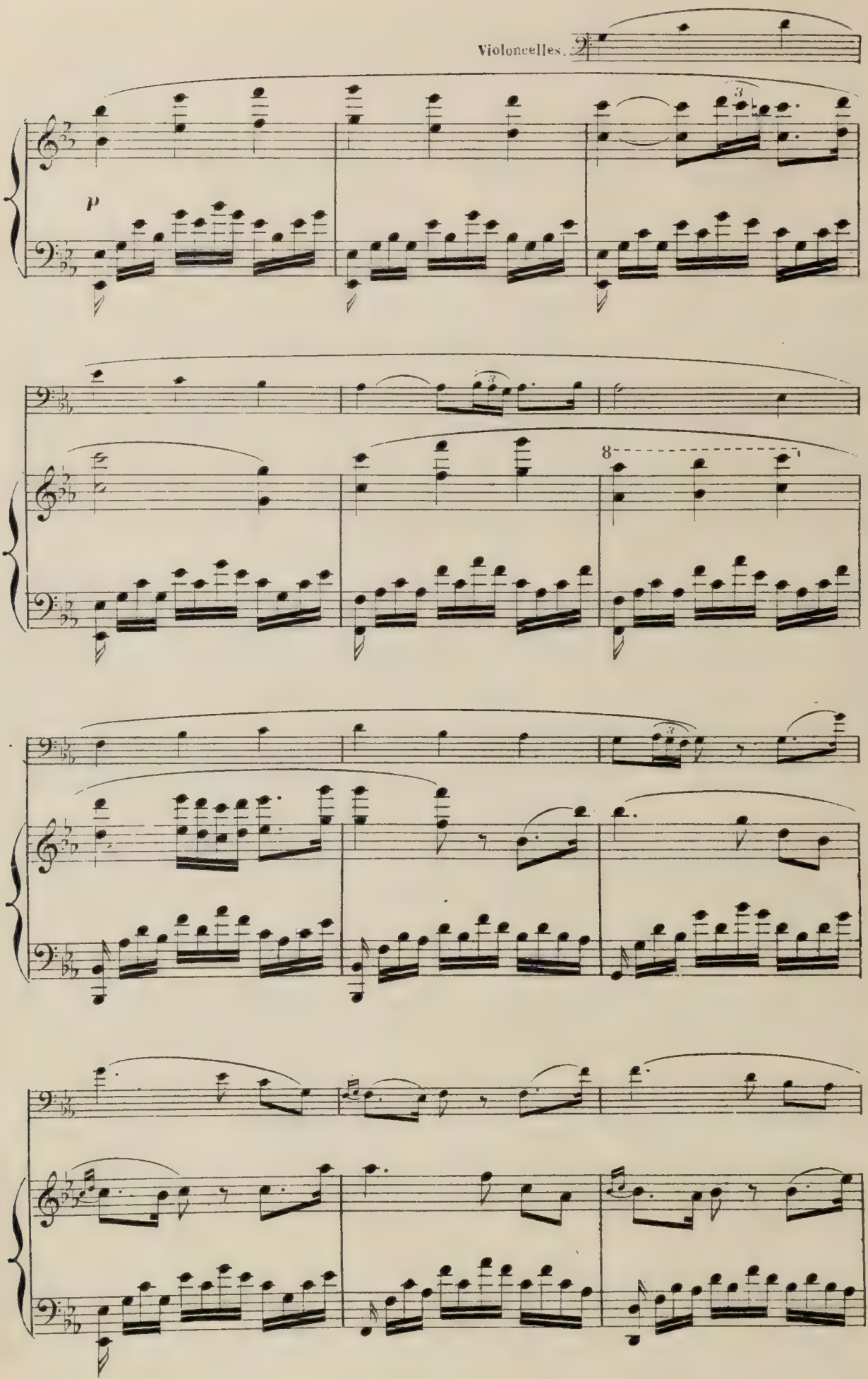
PIANO.

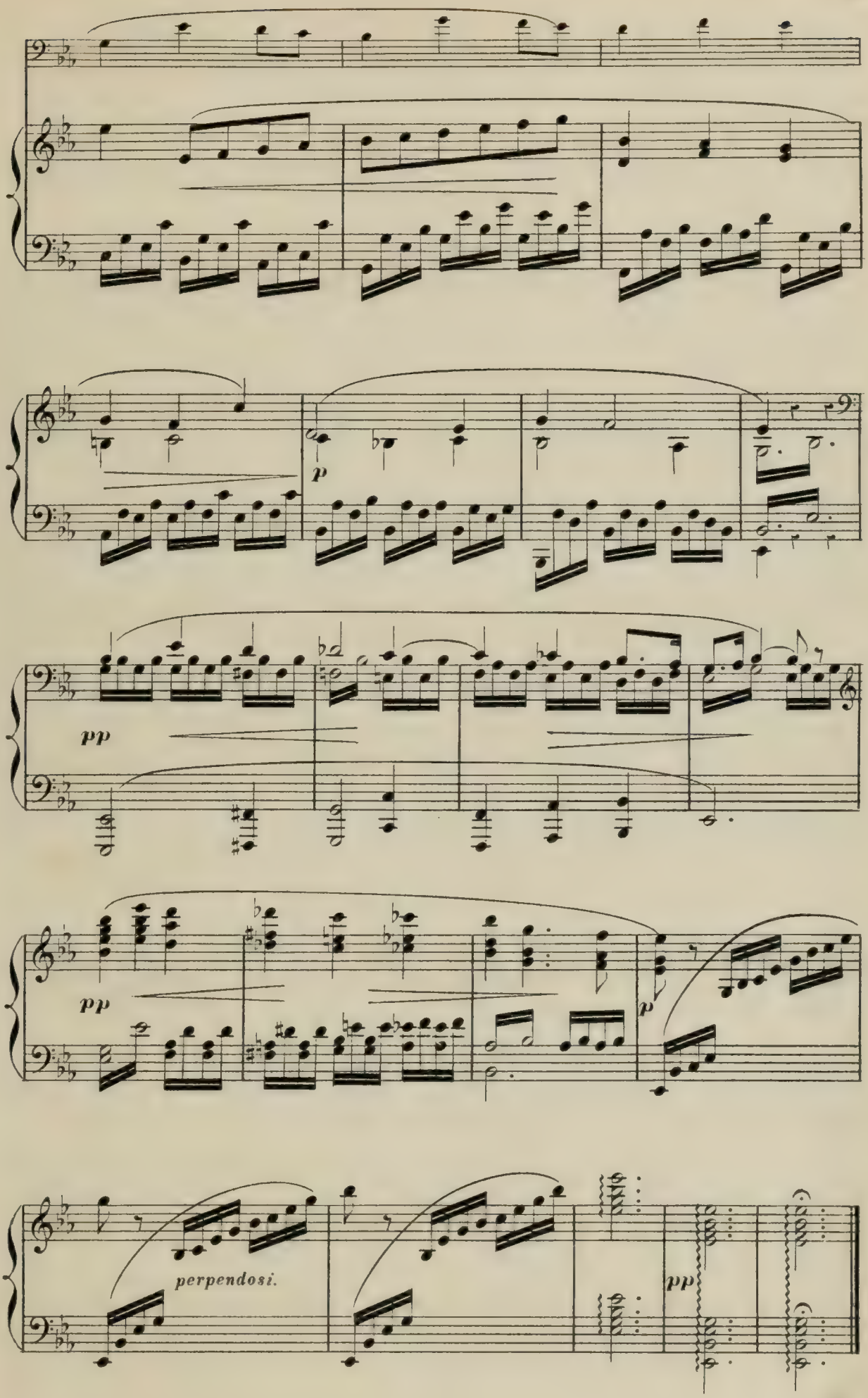



dim.
p
6
6
6
6
6
6

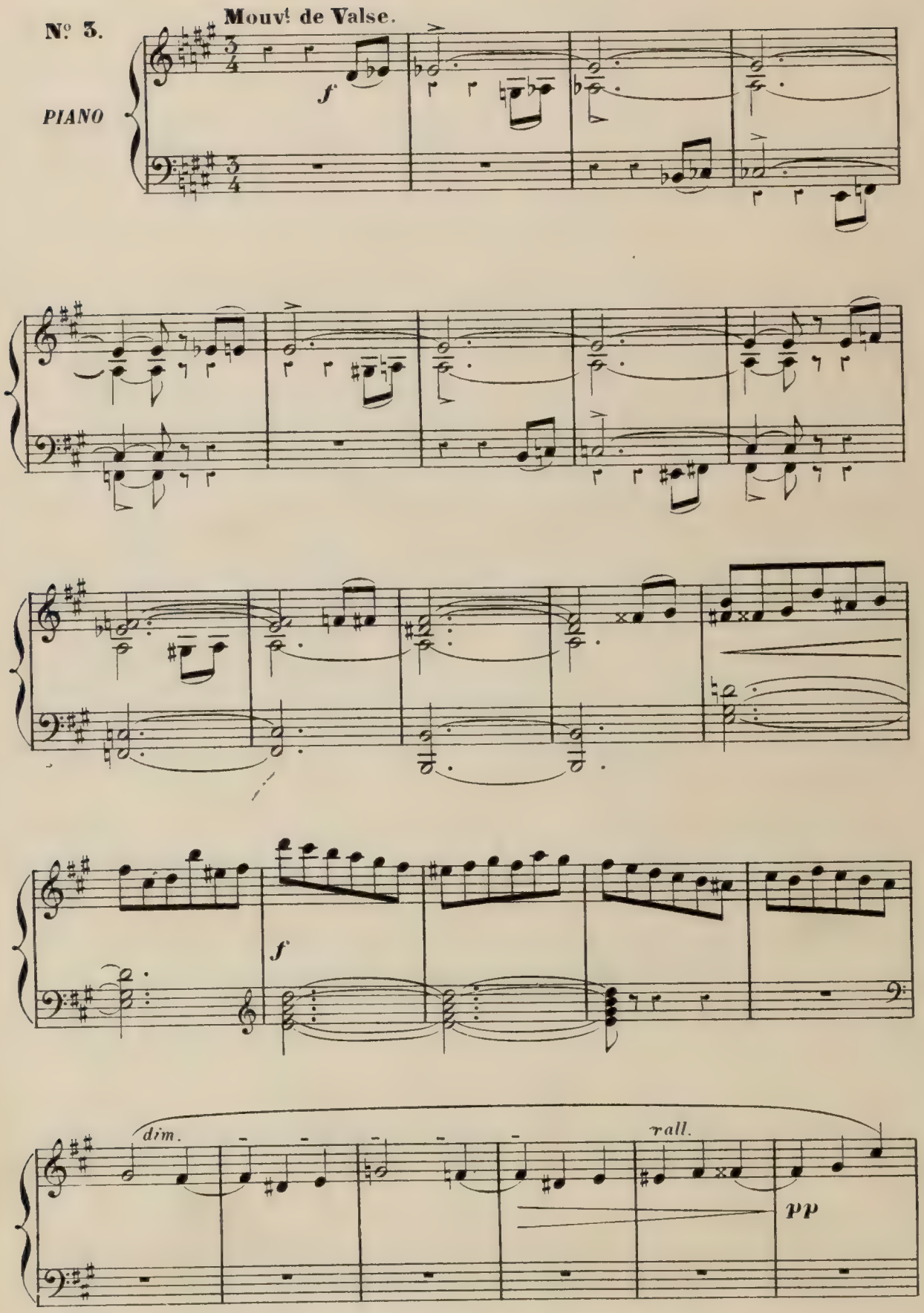

Violon solo.
trem.
sf
sf

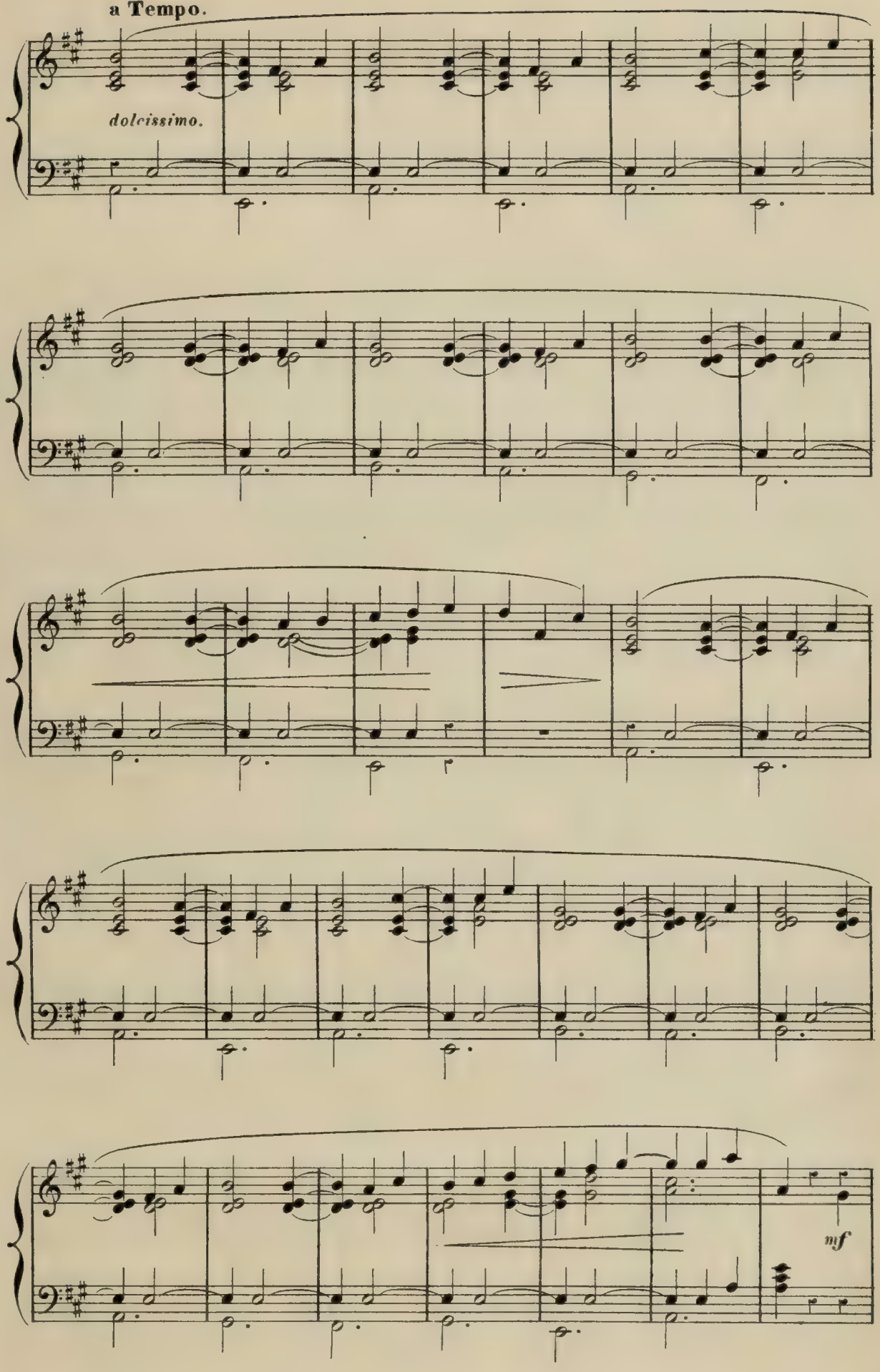

cresc.
sf
dim.
p
mg.

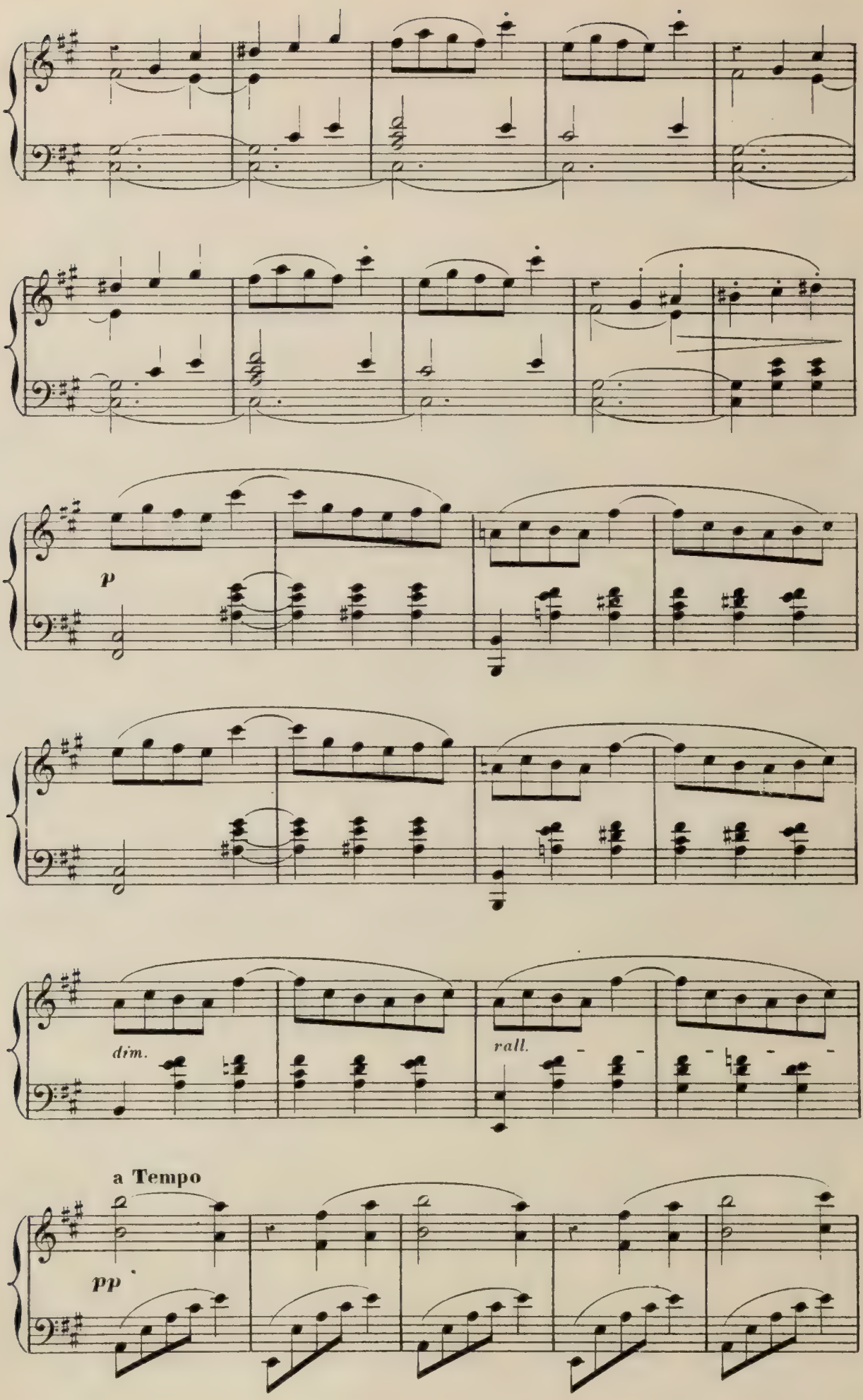

Violoncelles.
p
8

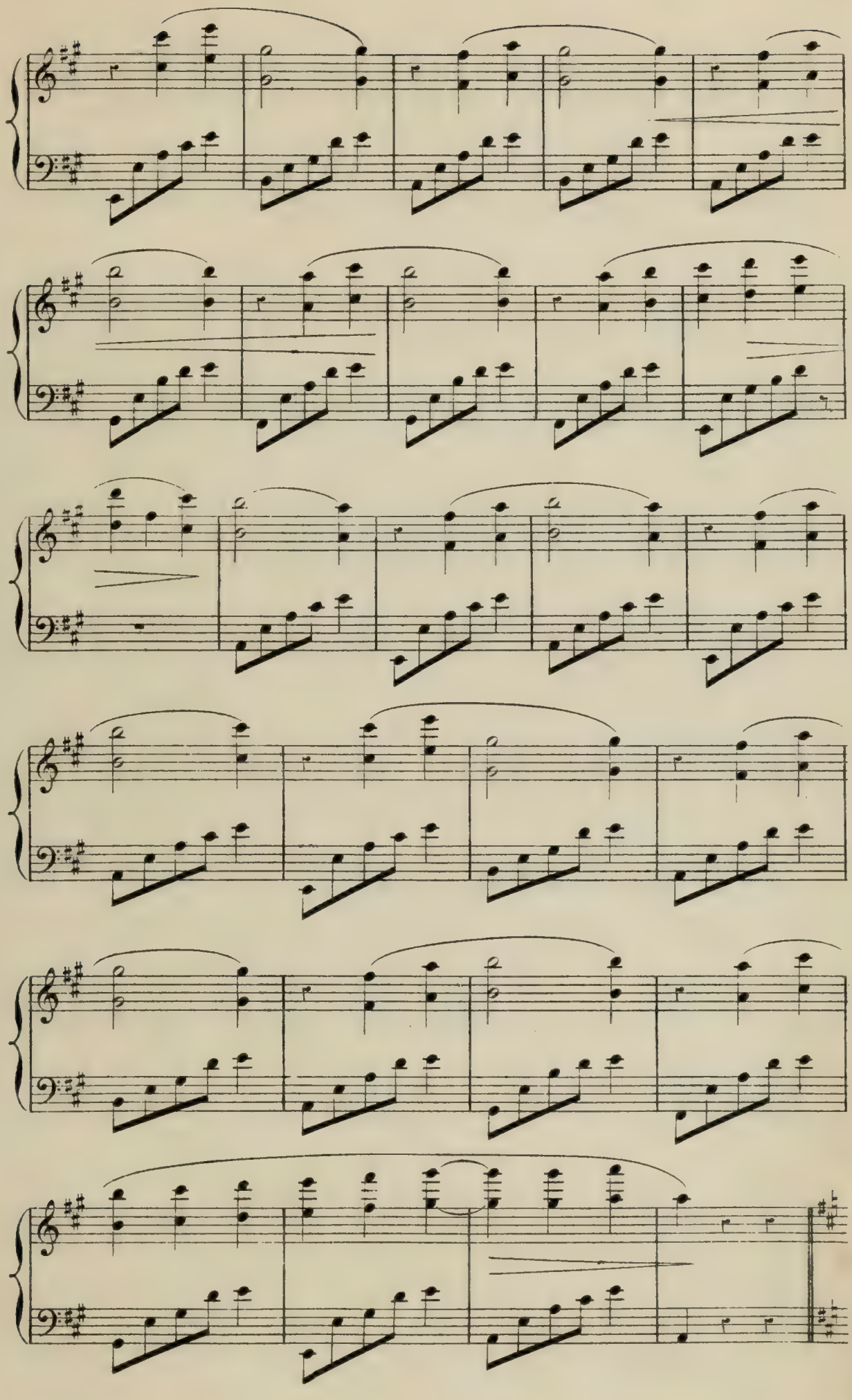

p
pp
pp
p
perpendosi.
pp

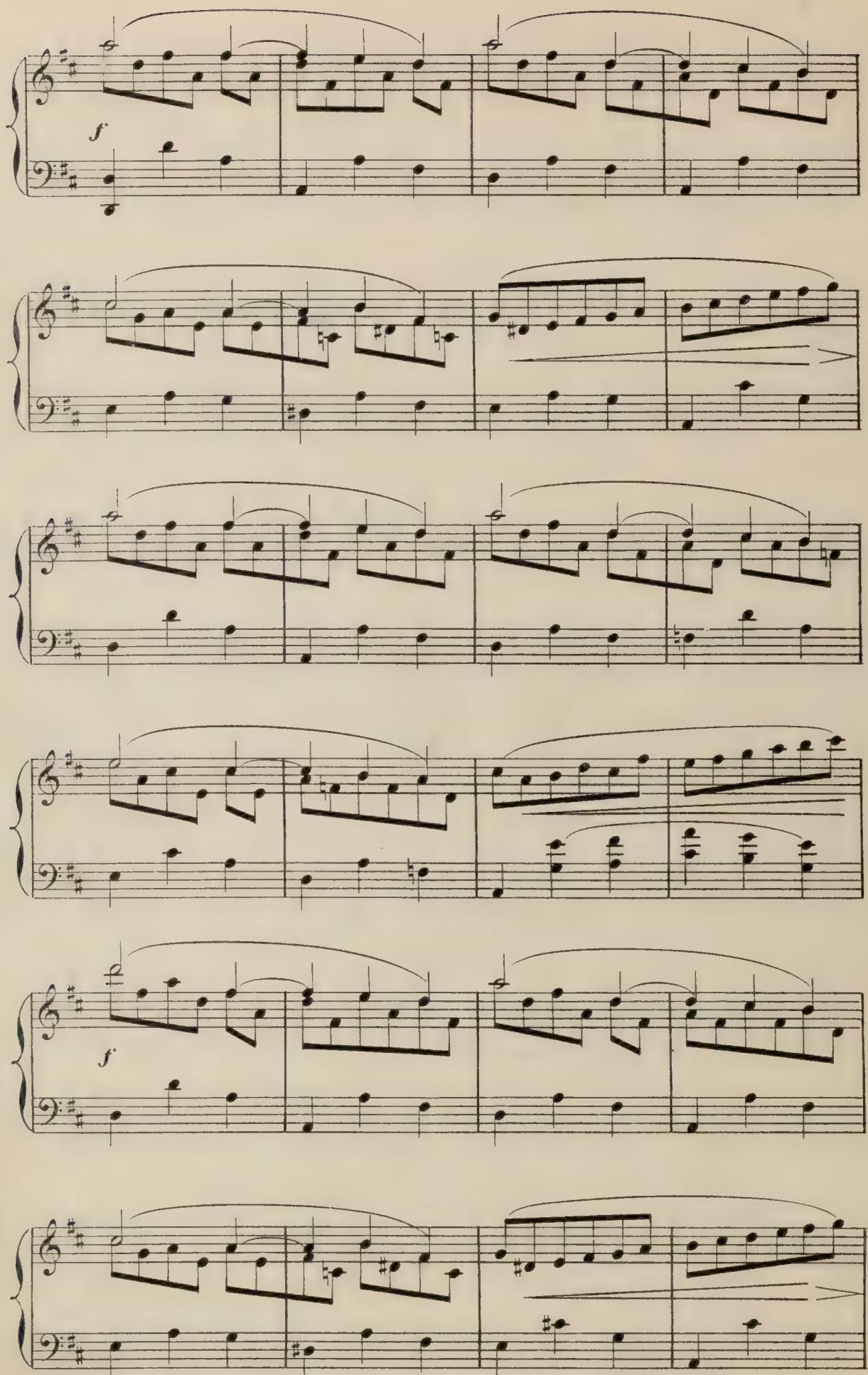
VALSE

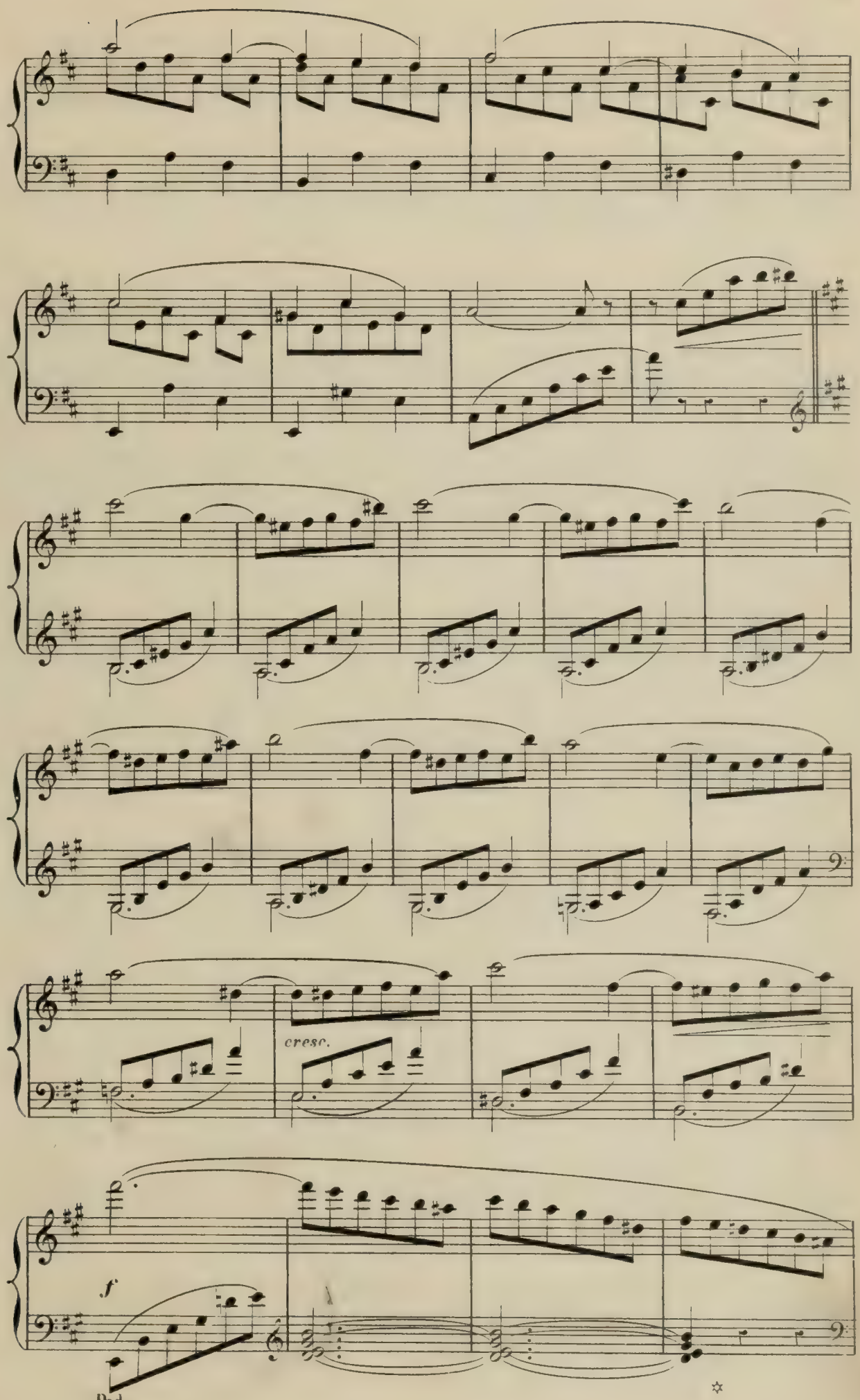


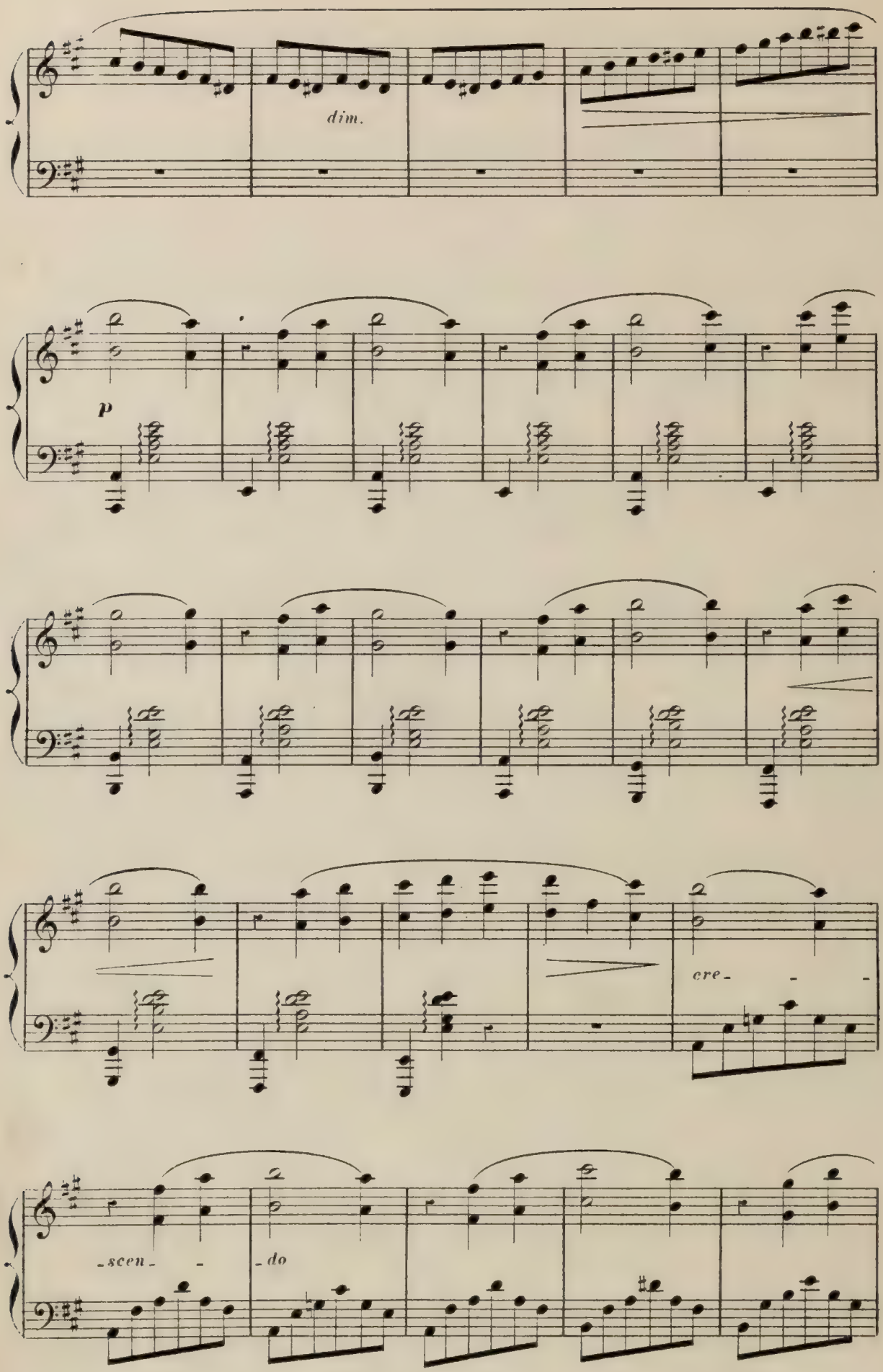

a Tempo.
dolcissimo.
mf

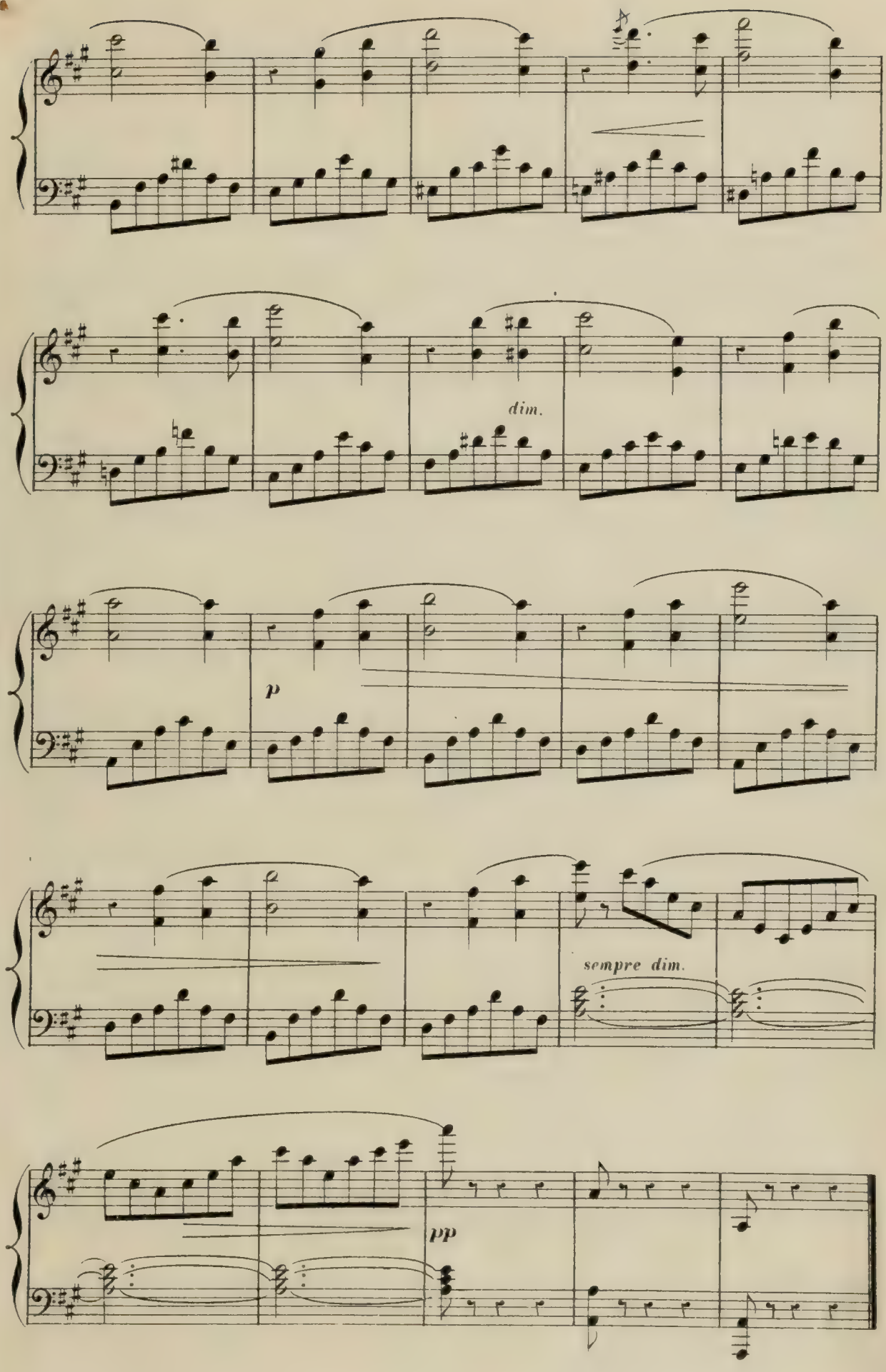

p
dim.
rall.
a Tempo
pp

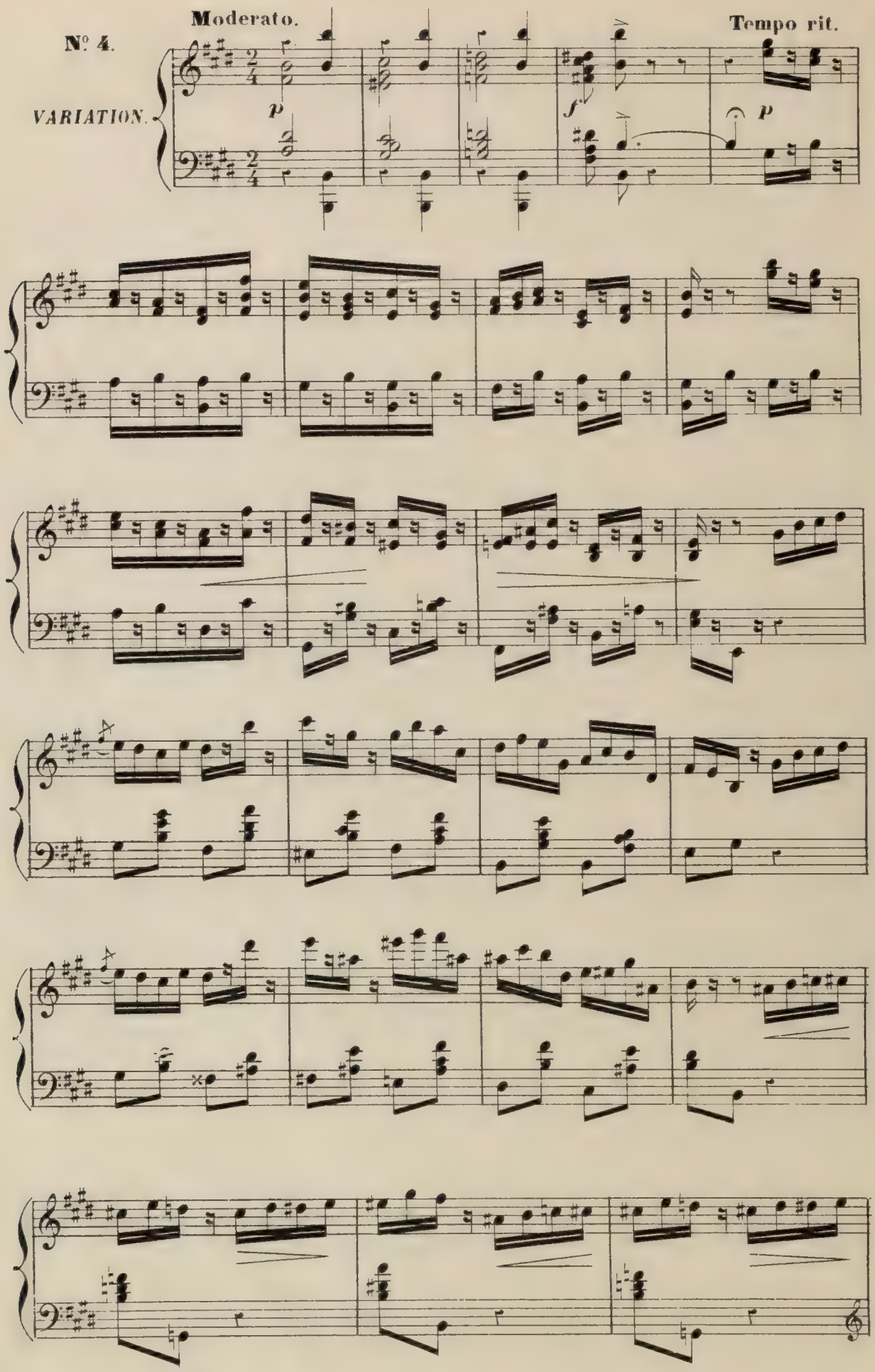


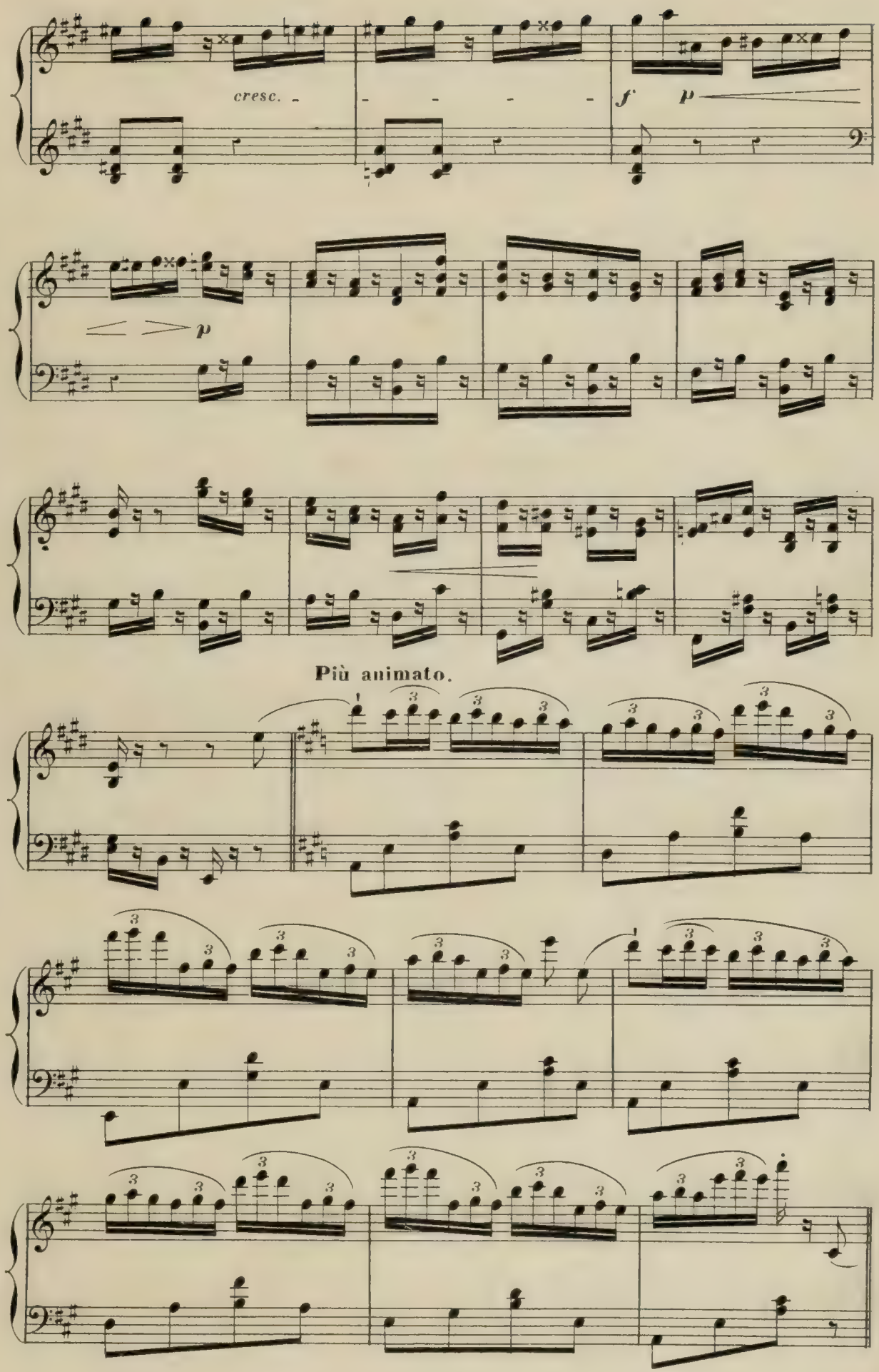

f
f

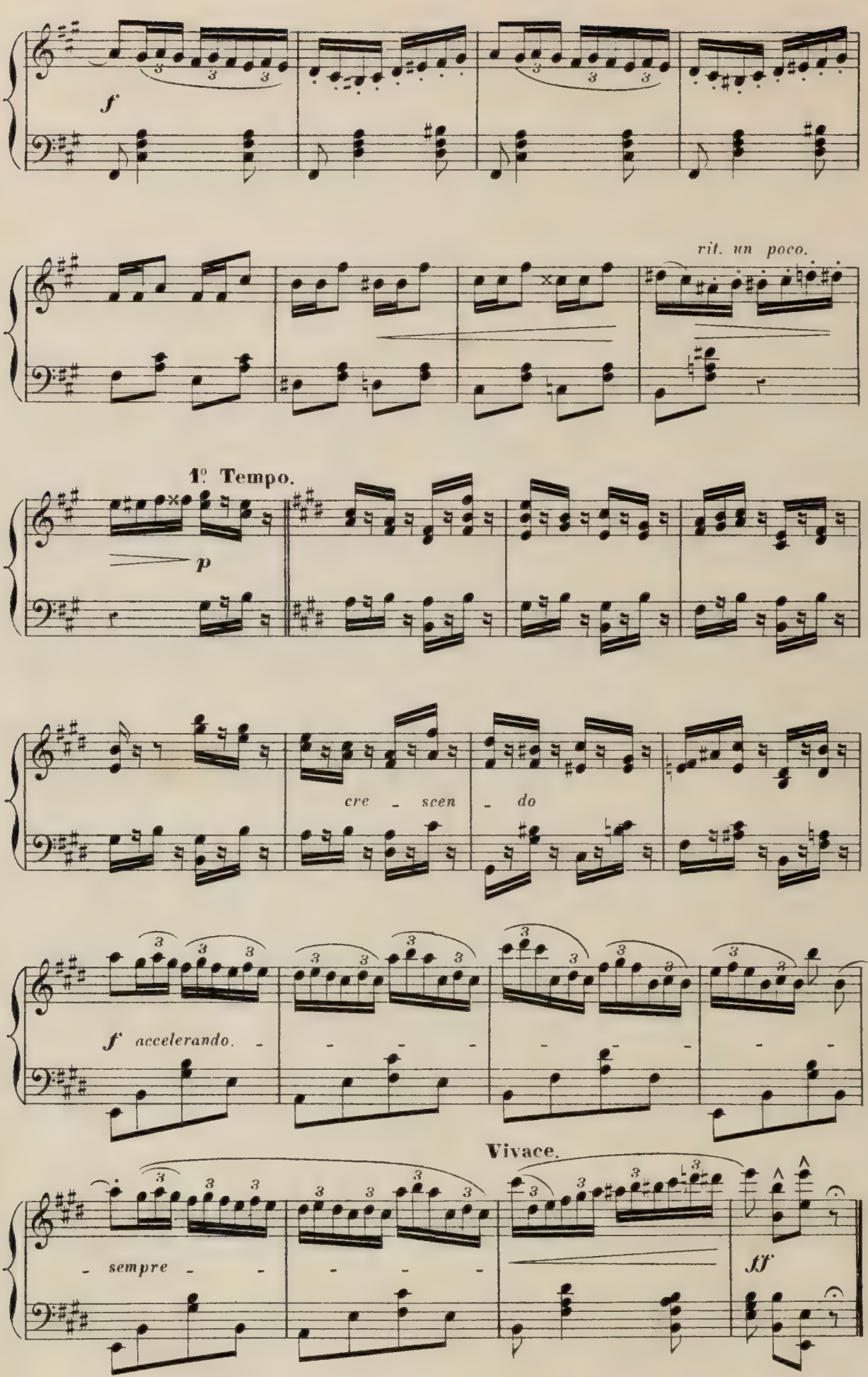

cresc.
f
Ped.

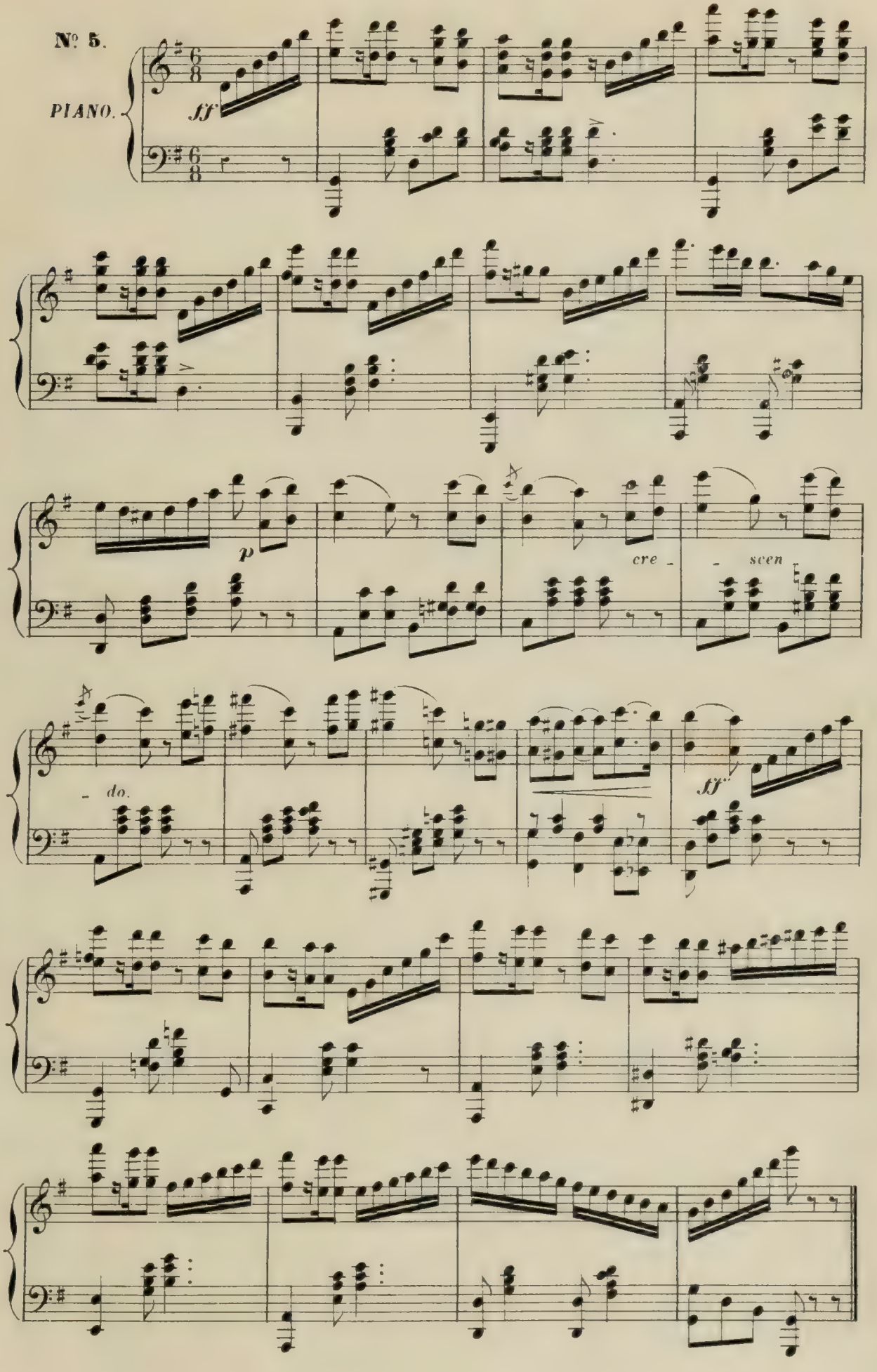

dim.
p
cre-
-scen-
-do


dim.
p
sempre dim.
pp

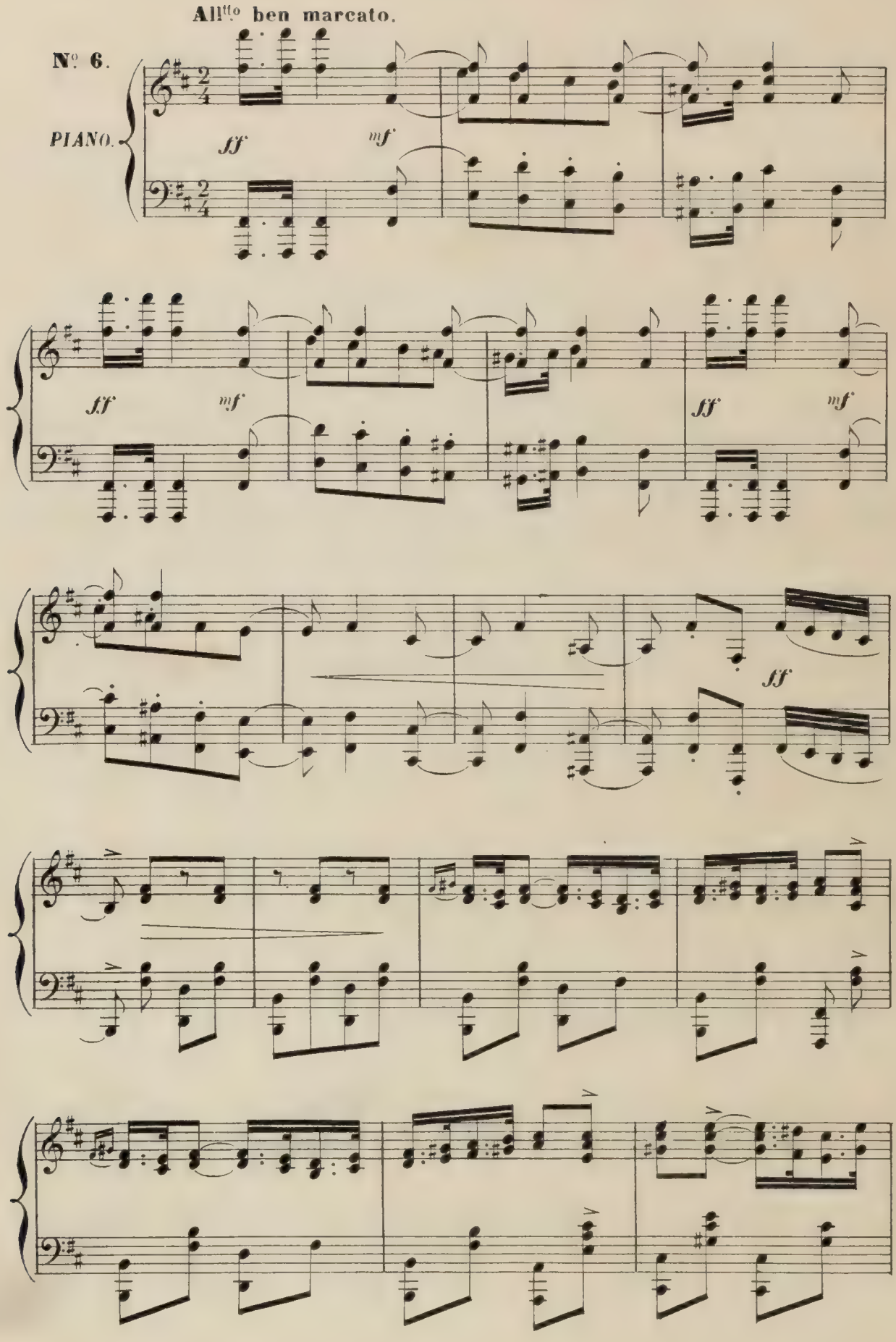

Moderato.
Tempo rit.
N° 4.
VARIATION.
p
f
p

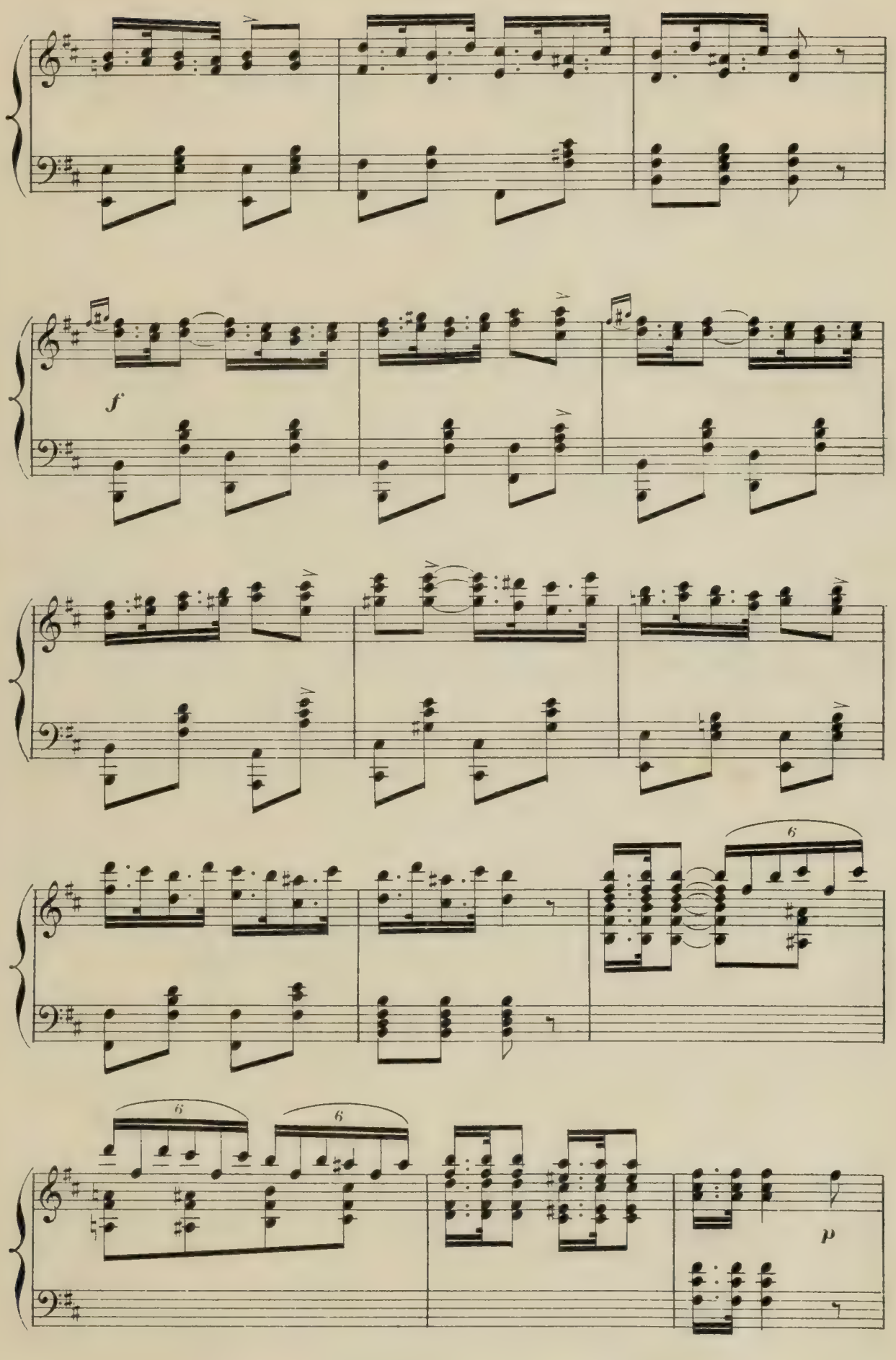

cresc.
f
p
p
Più animato.


f
rit. un poco.
1º Tempo.
p
cre - scen - do
f accelerando.
Vivace.
sempre
ff


№ 5.
PIANO.
ff
p
cre -
- scen -
- do.
ff

DANSE HONGROISE.




f
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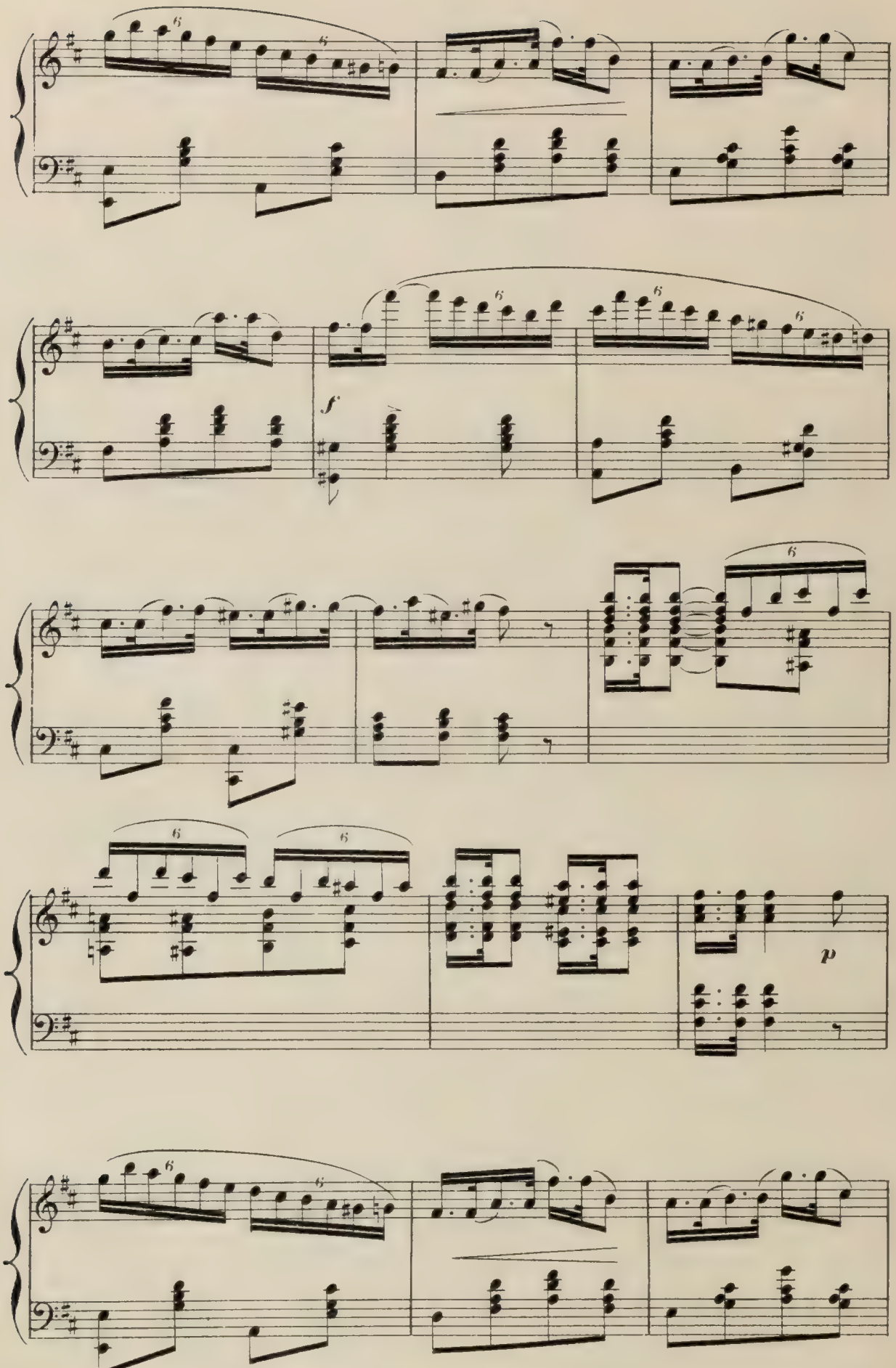
6
p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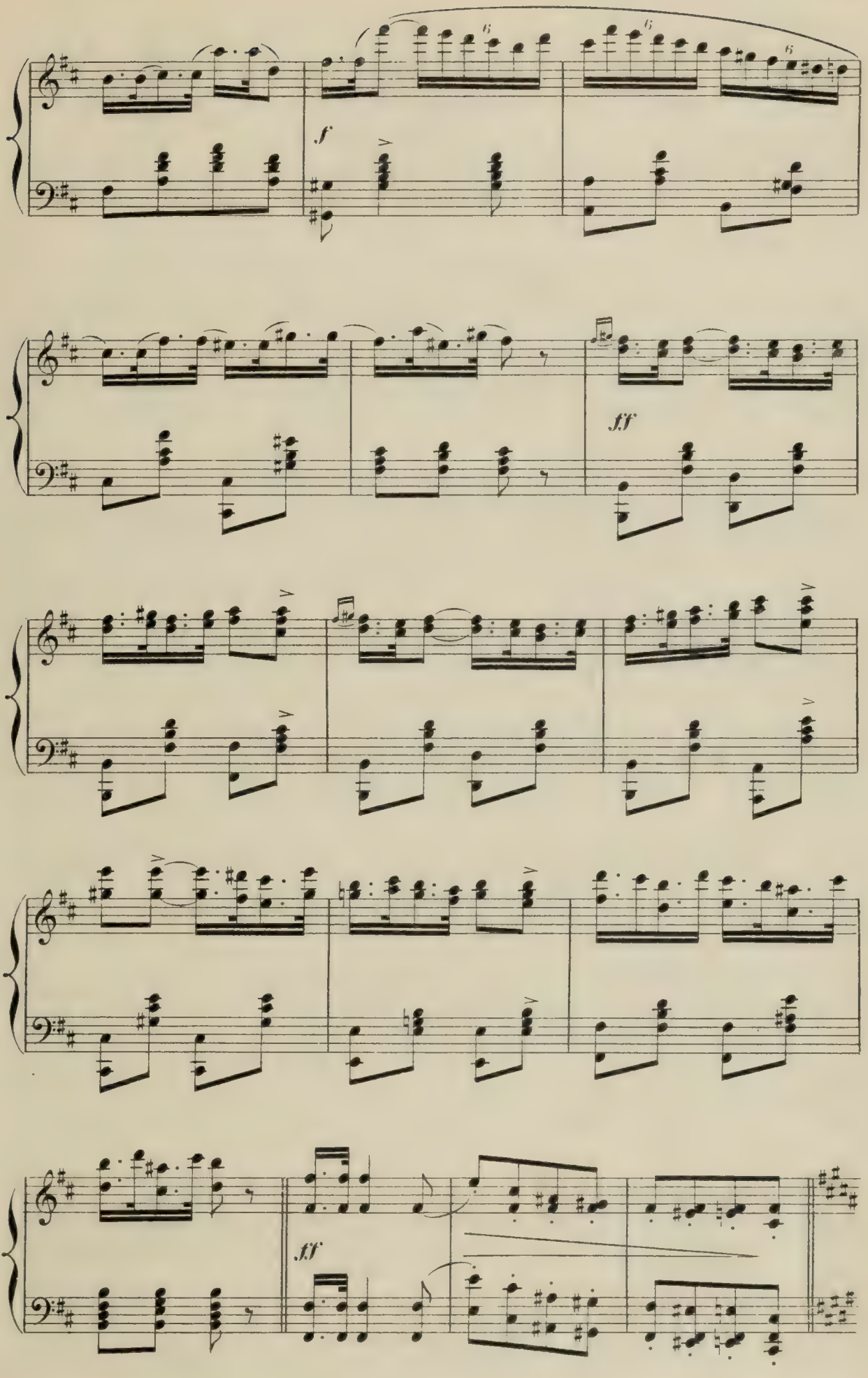
p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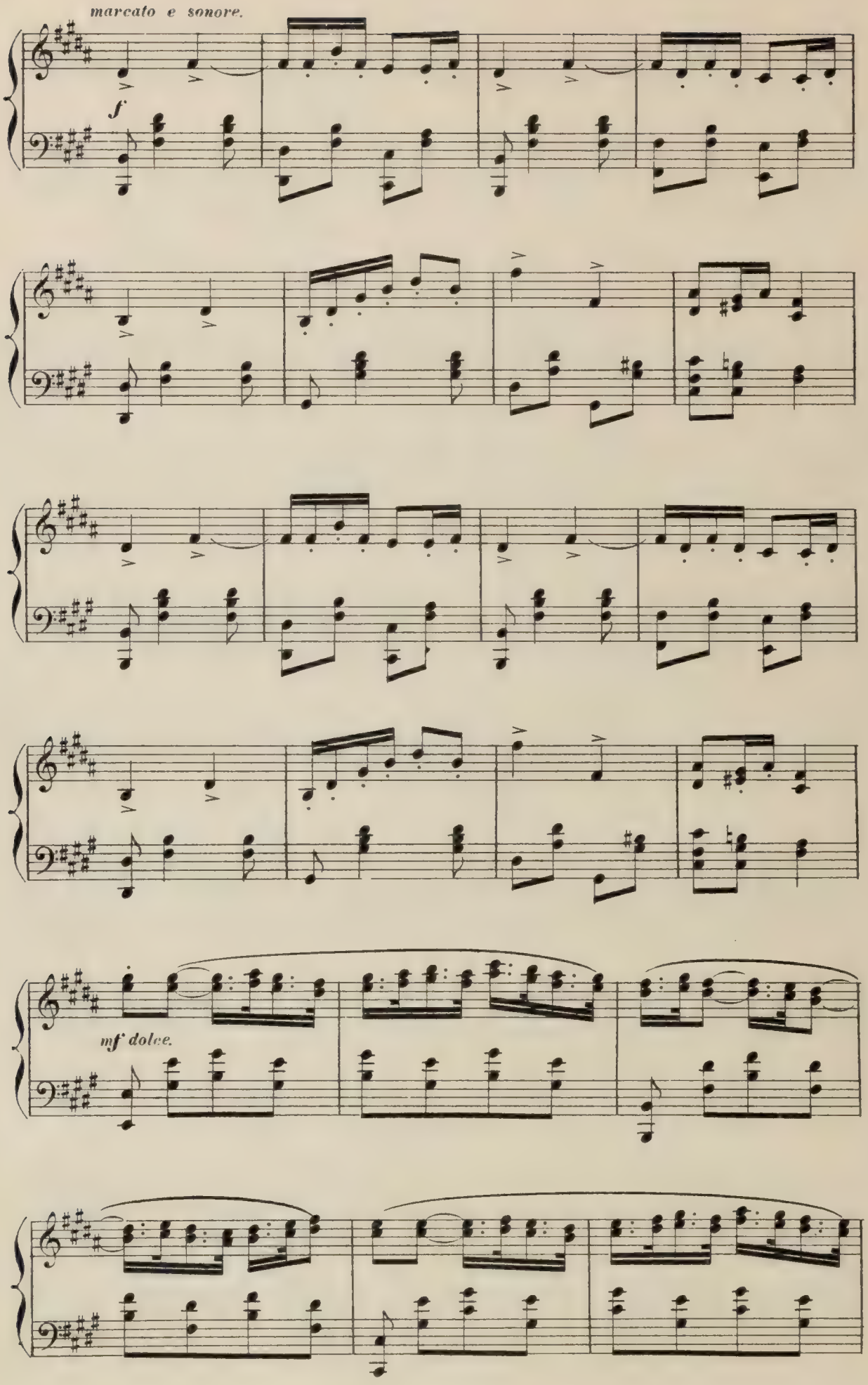
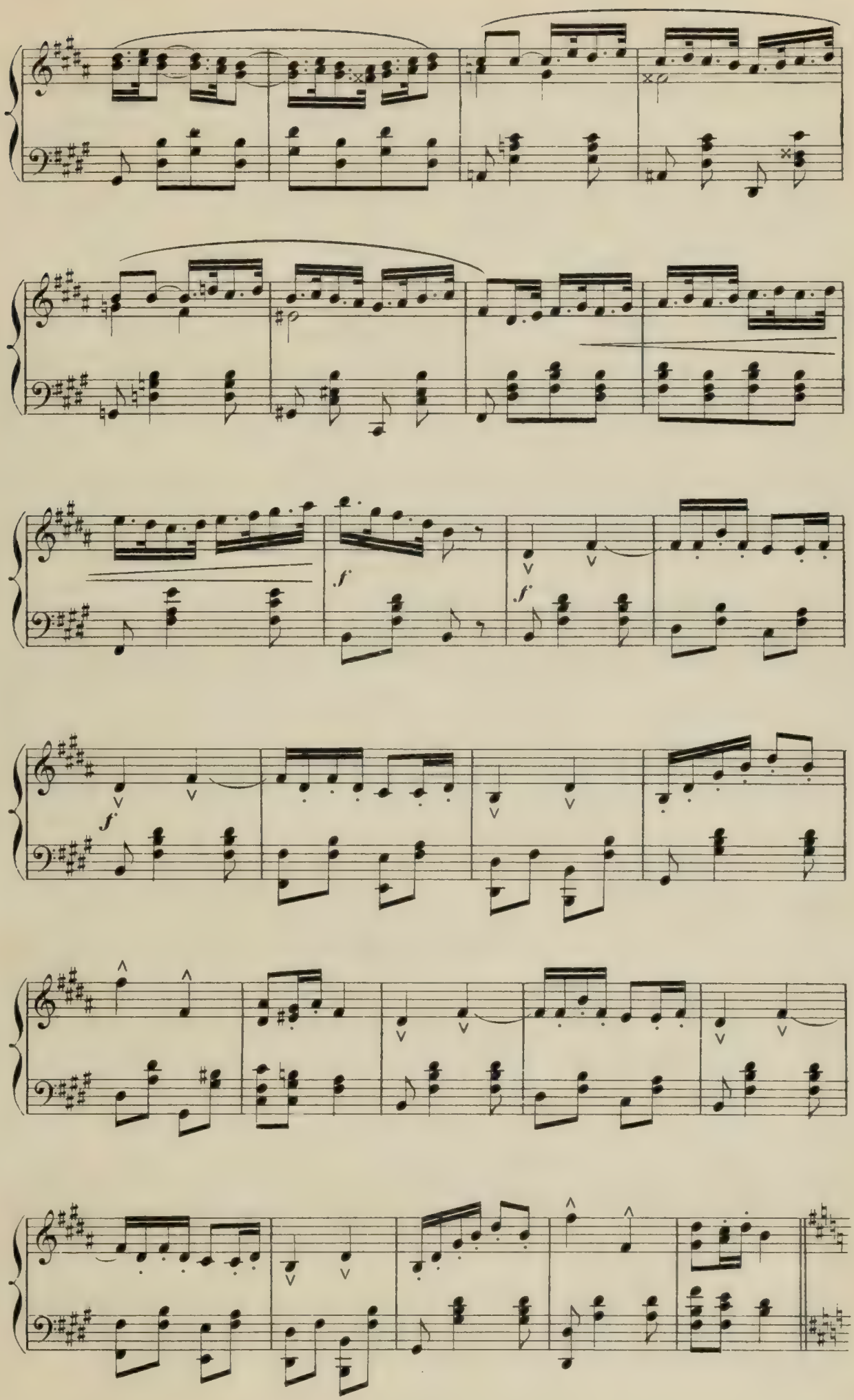
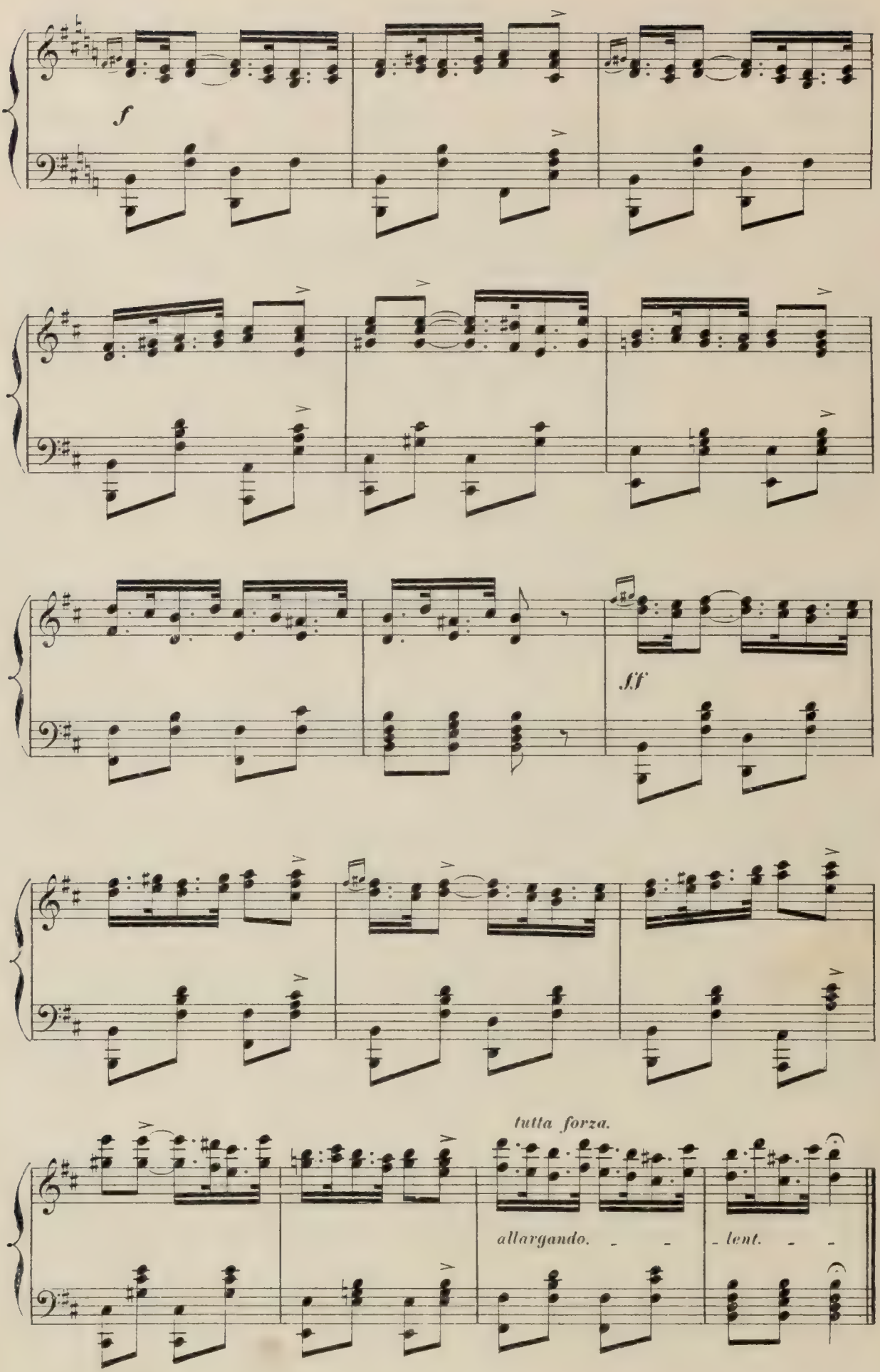
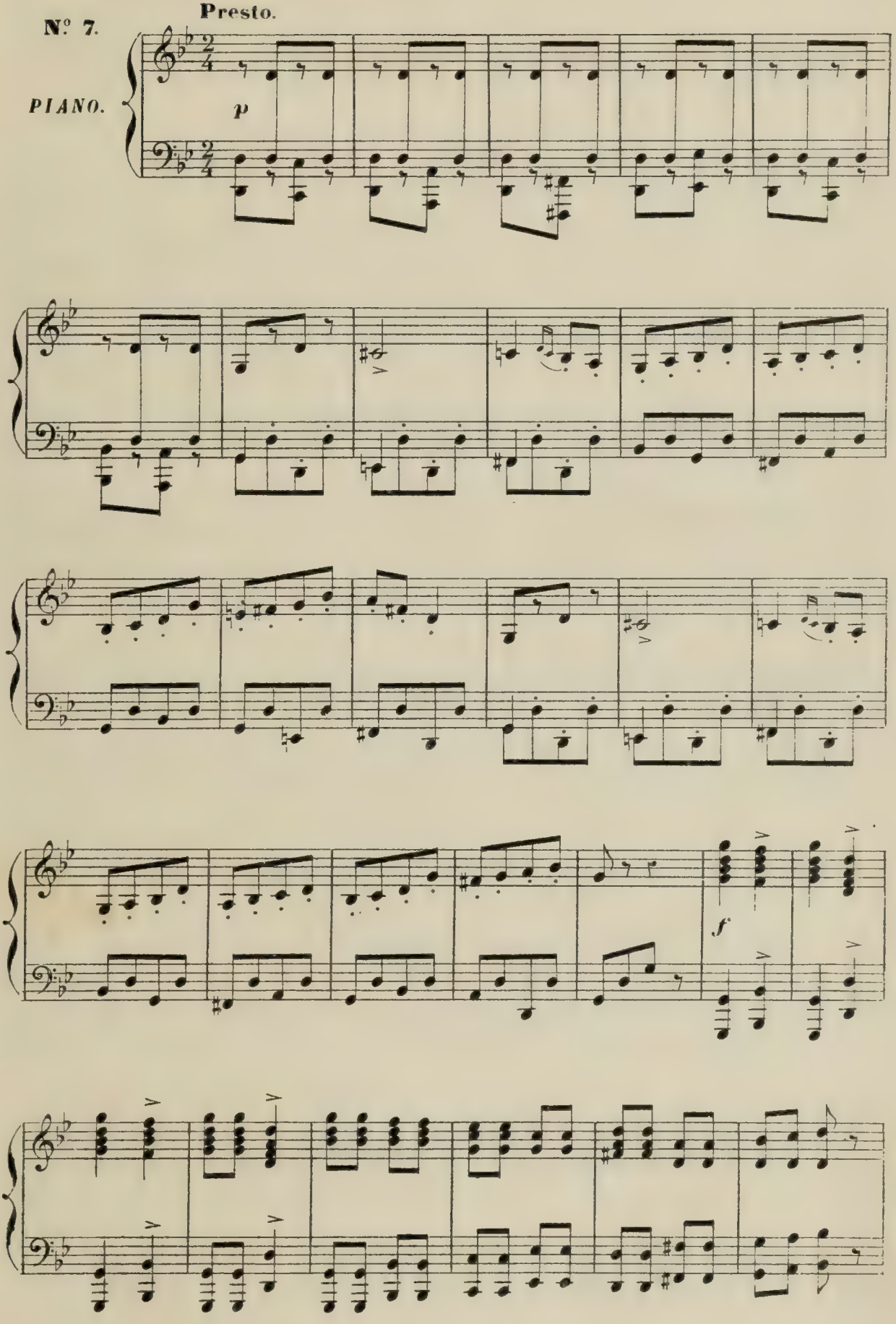
ff
ff

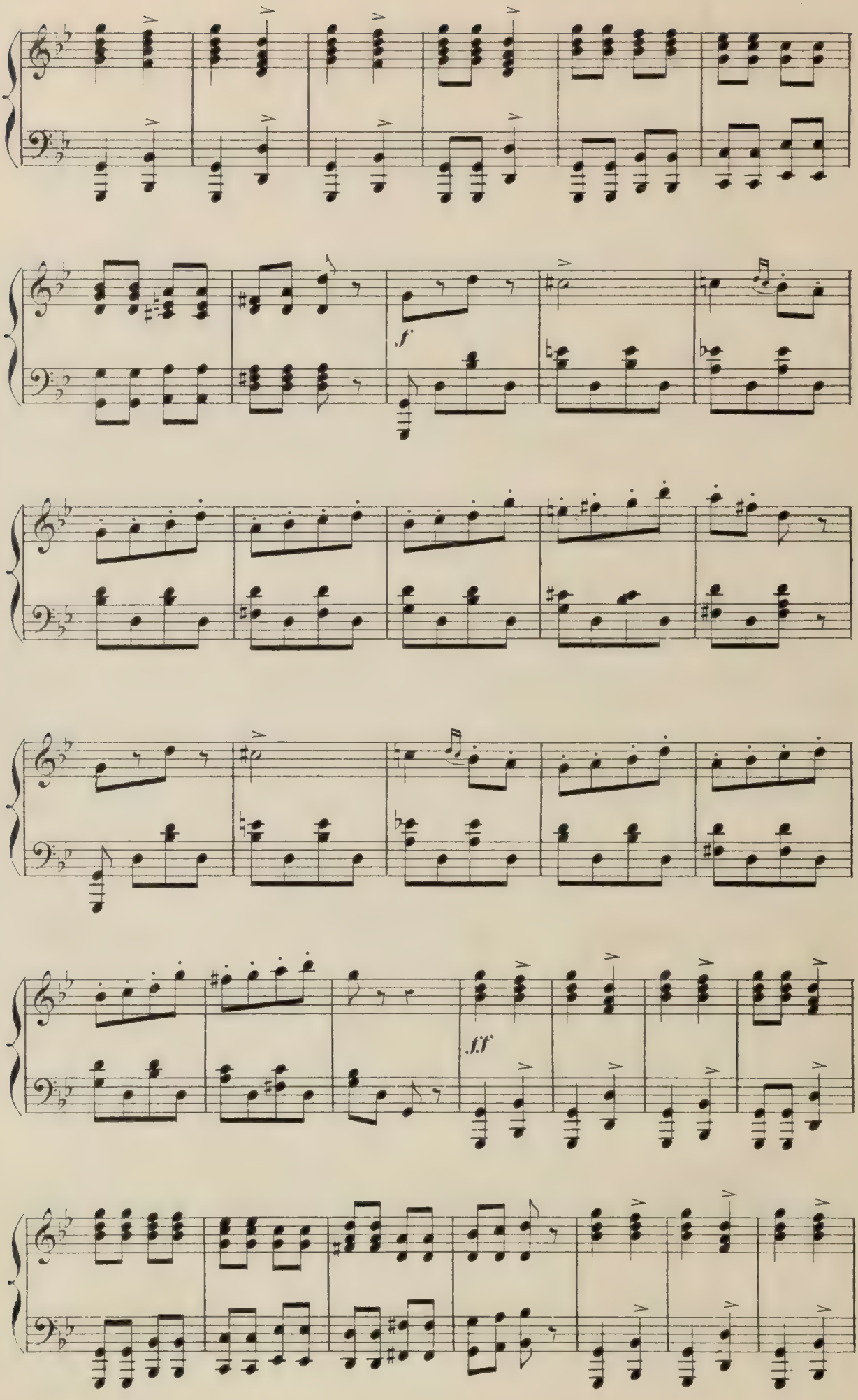

marcato e sonore.
f
mf dolce.

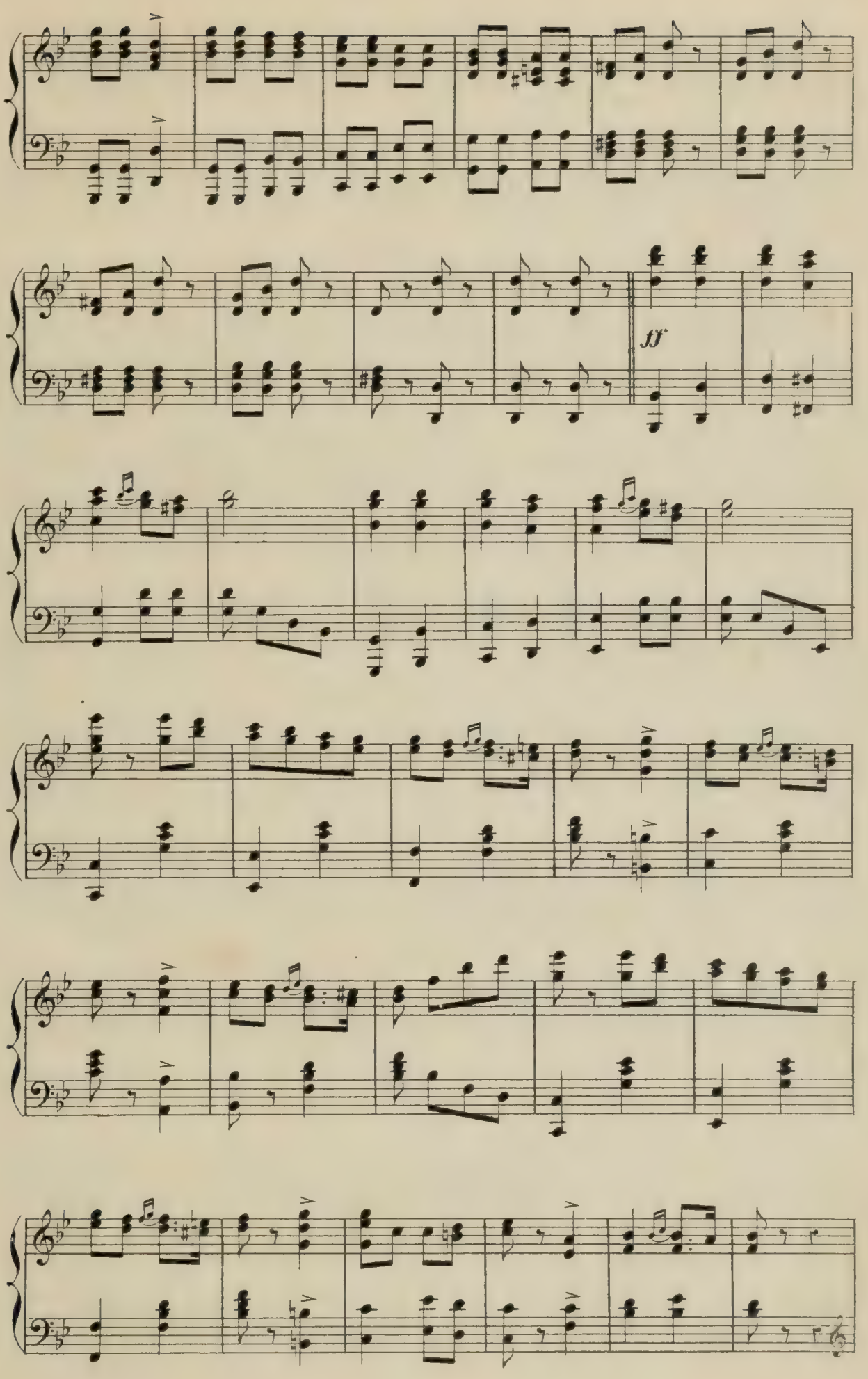

f
f
f


f
ff
tutta forza.
allargando.
lent.

FINAL




f
fff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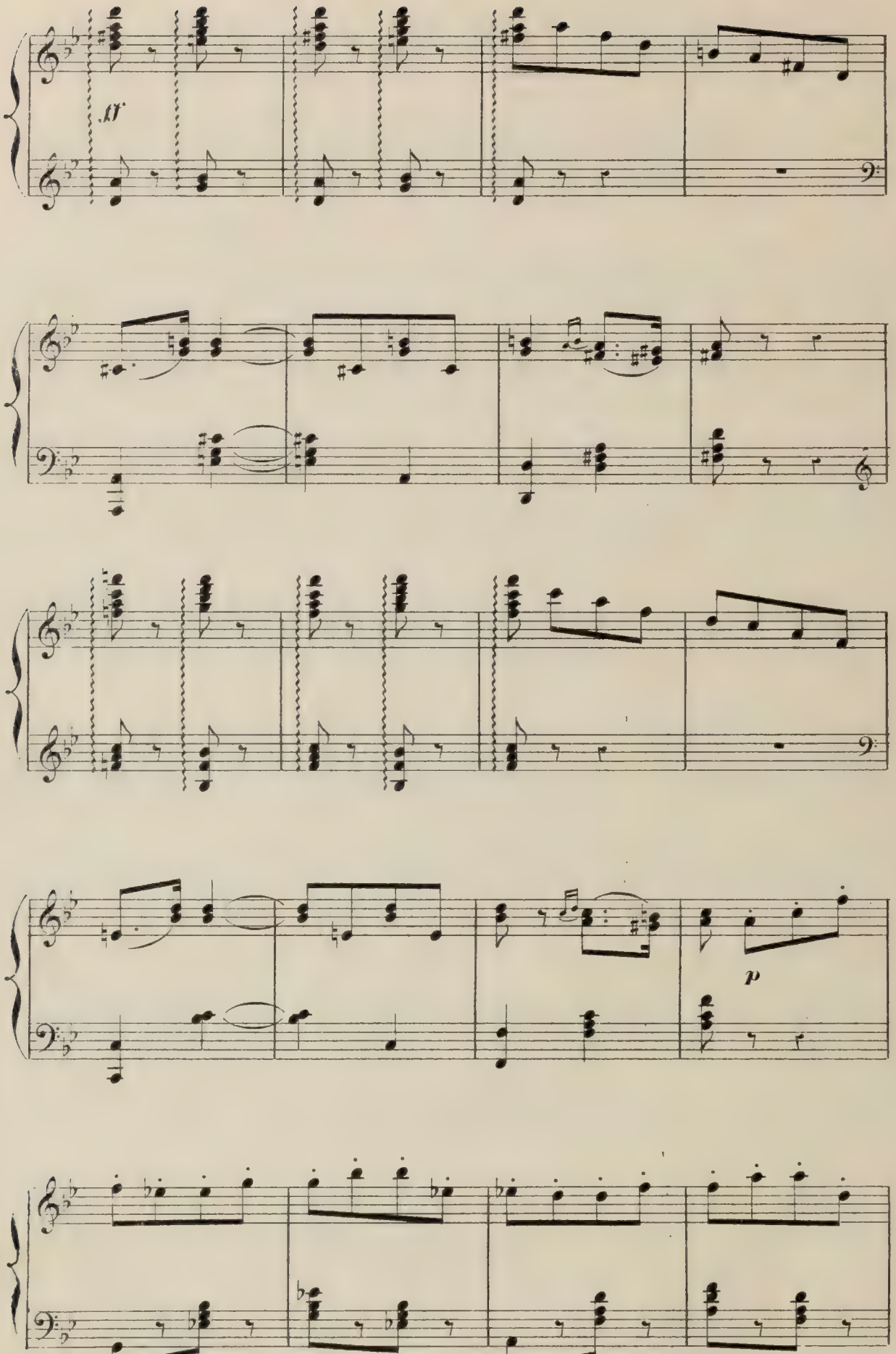
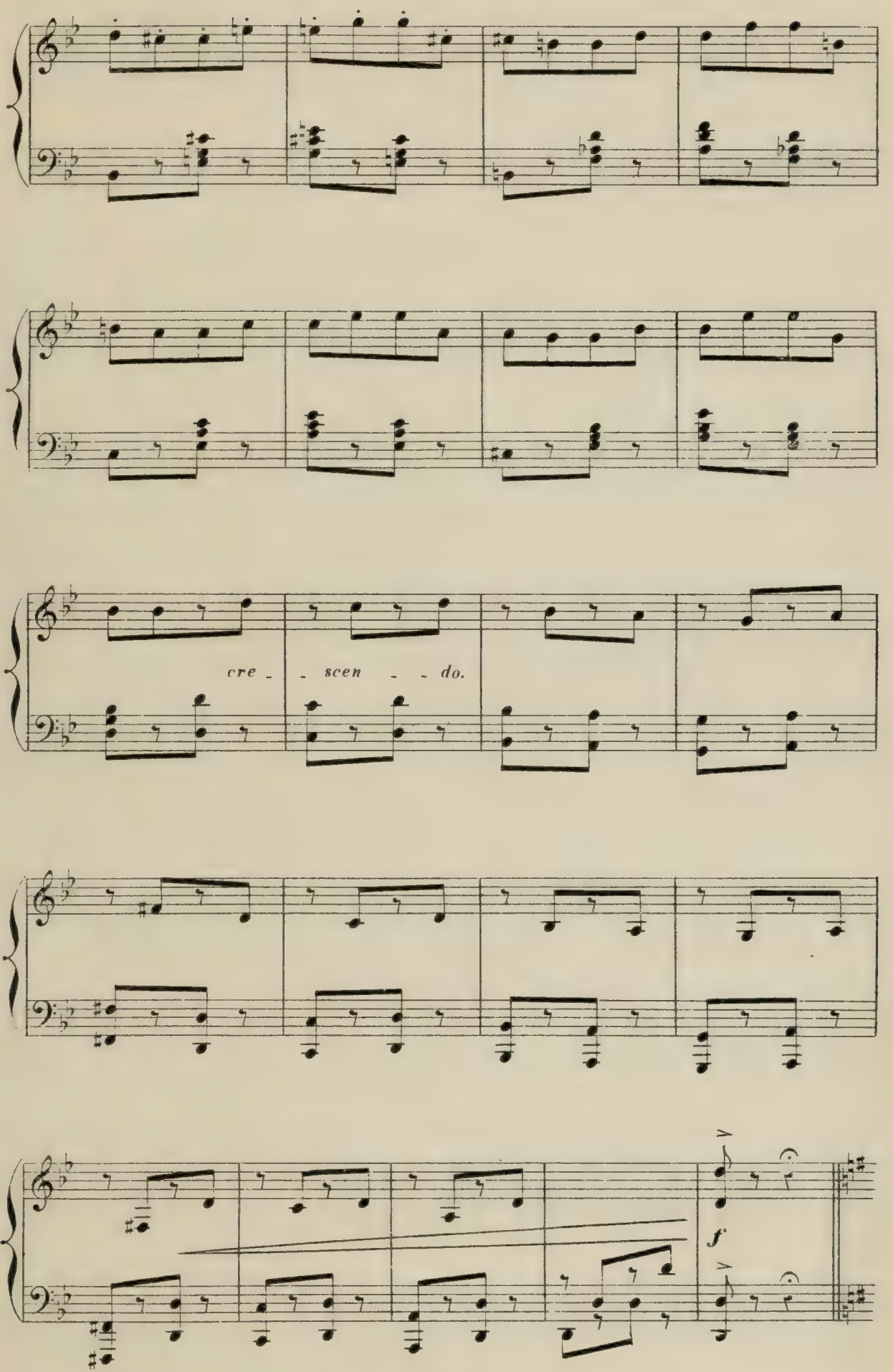
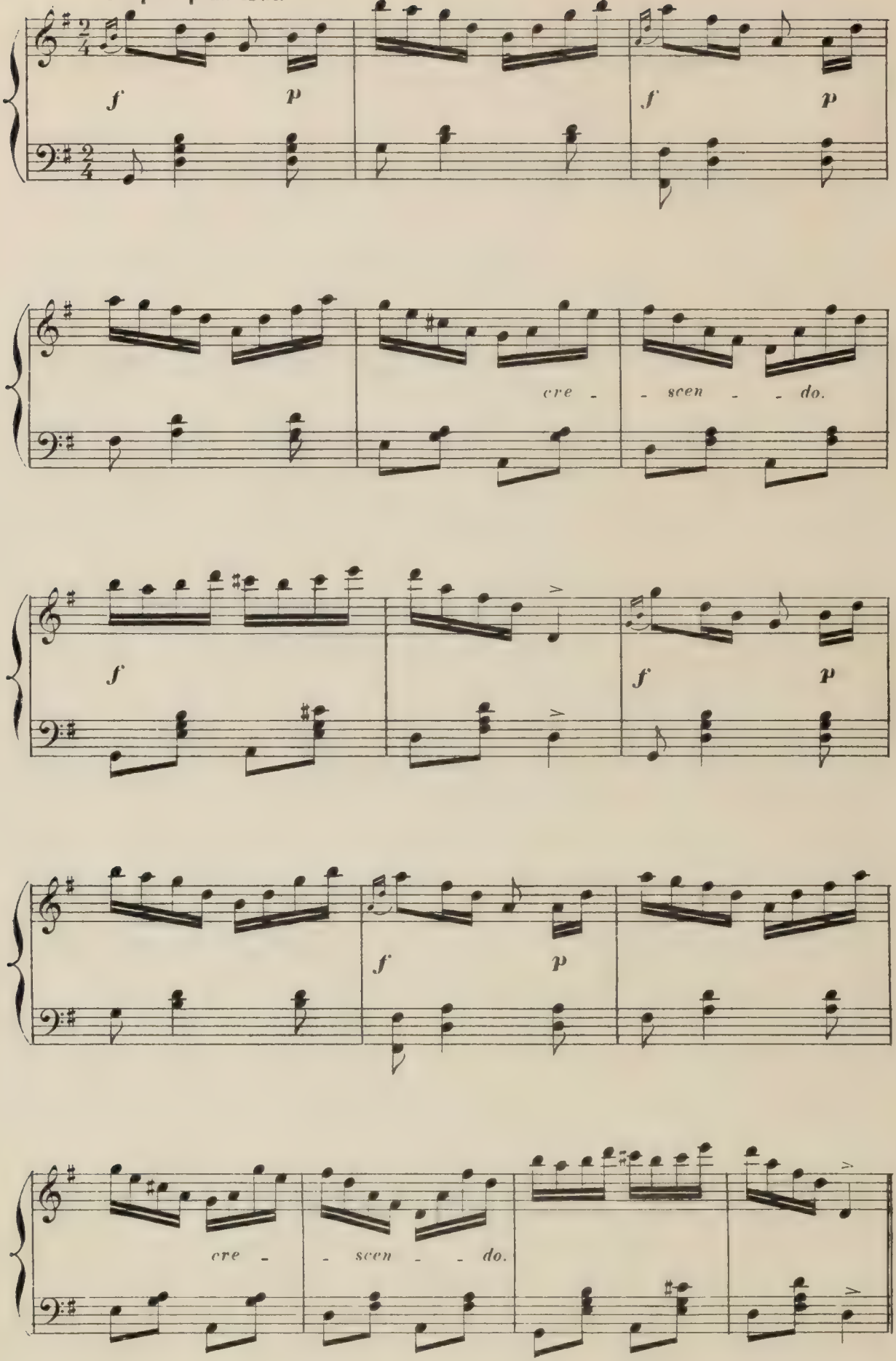
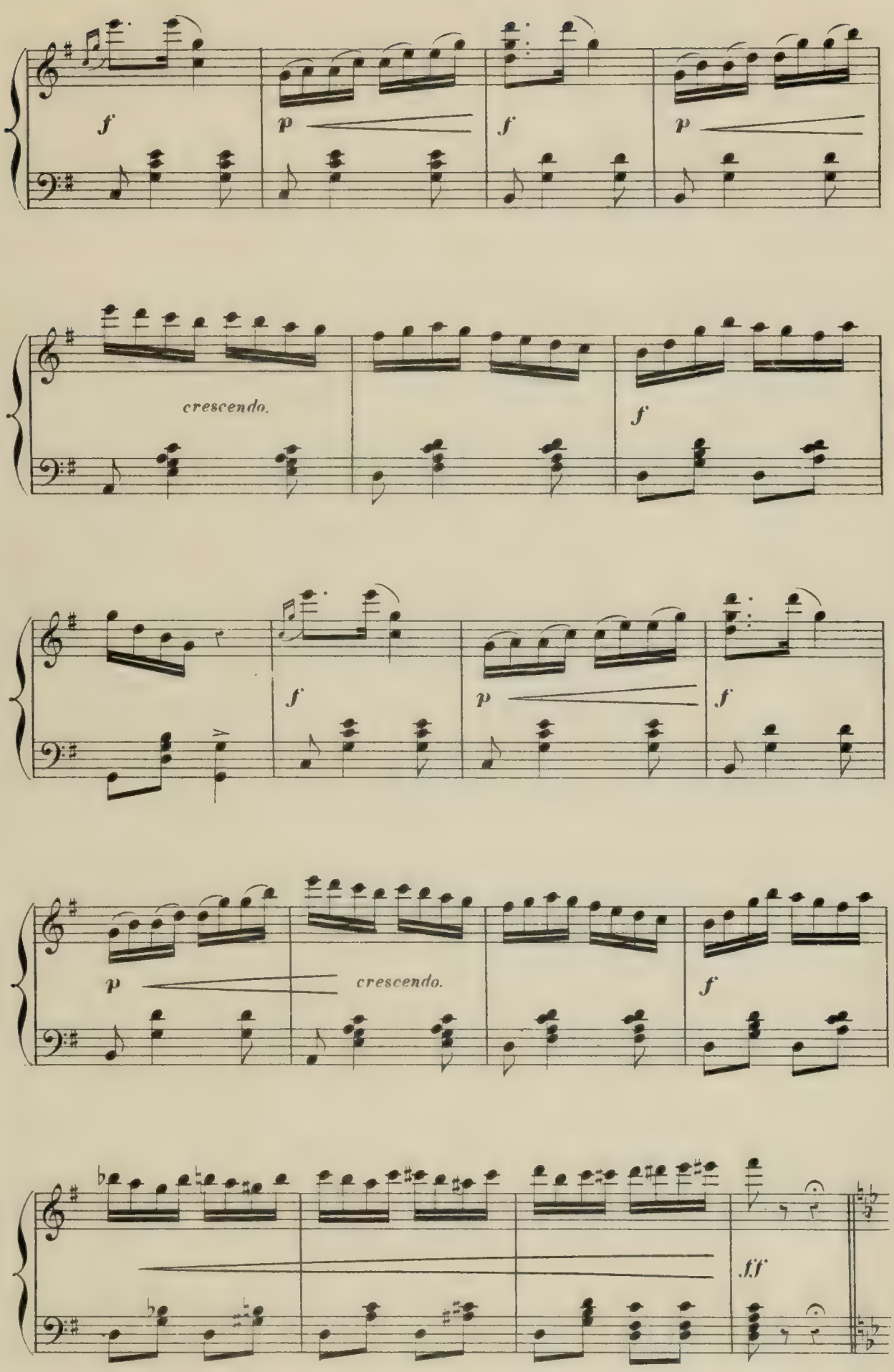

ff
p


cre - - scen - - do.
f

GOUROULI seule.

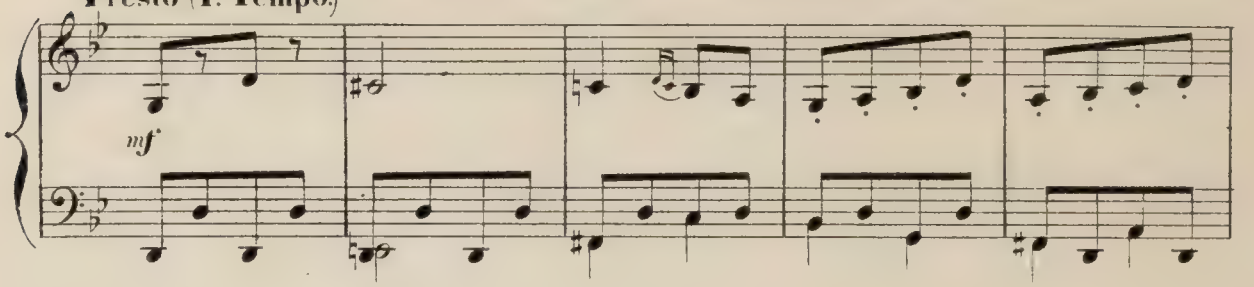
Un peu plus lent.



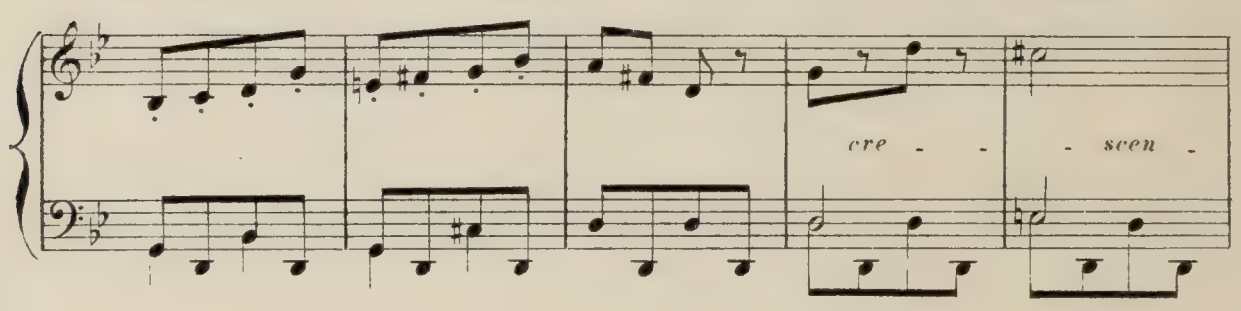

f
p
f
p
crescendo.
f
f
p
f
p
crescendo.
f
ff

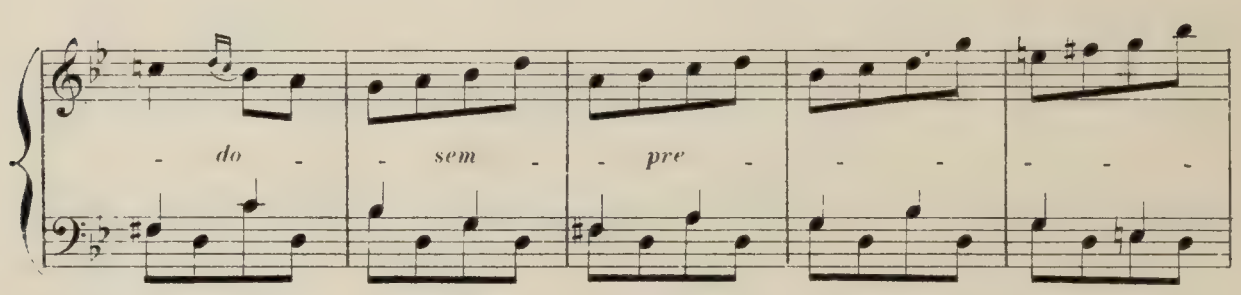
Pendant ce temps, les Tziganes, profitant des distractions qu'occasionnent

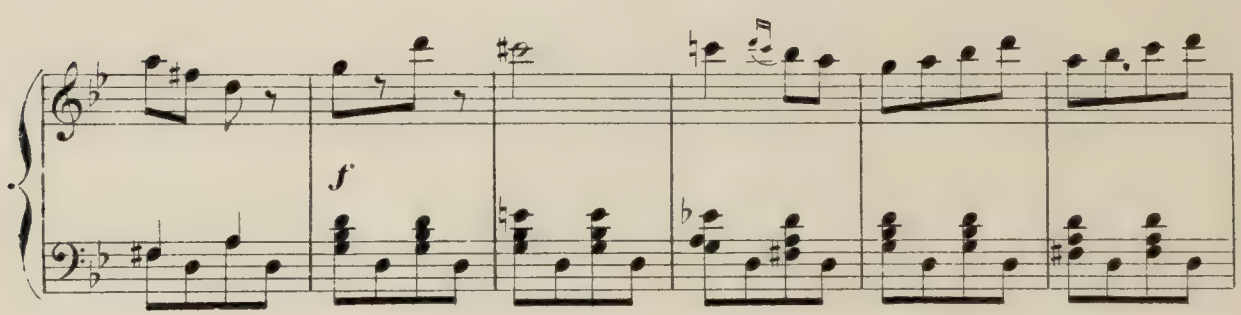
Presto (1°. Tempo.)

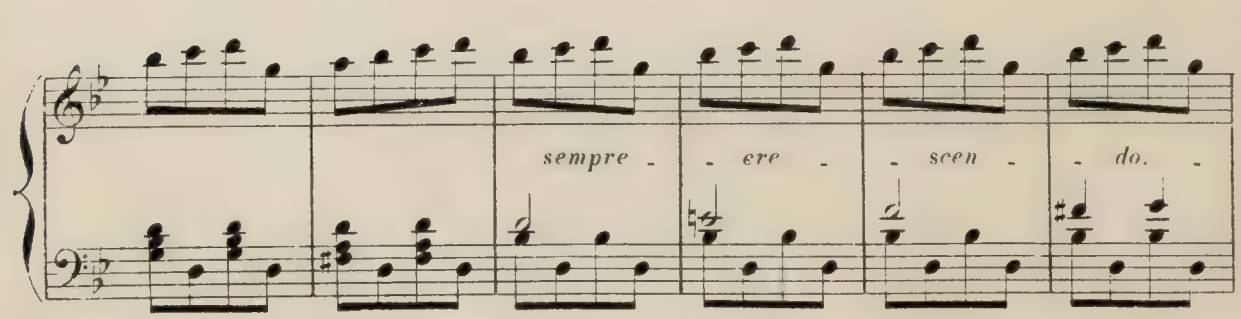


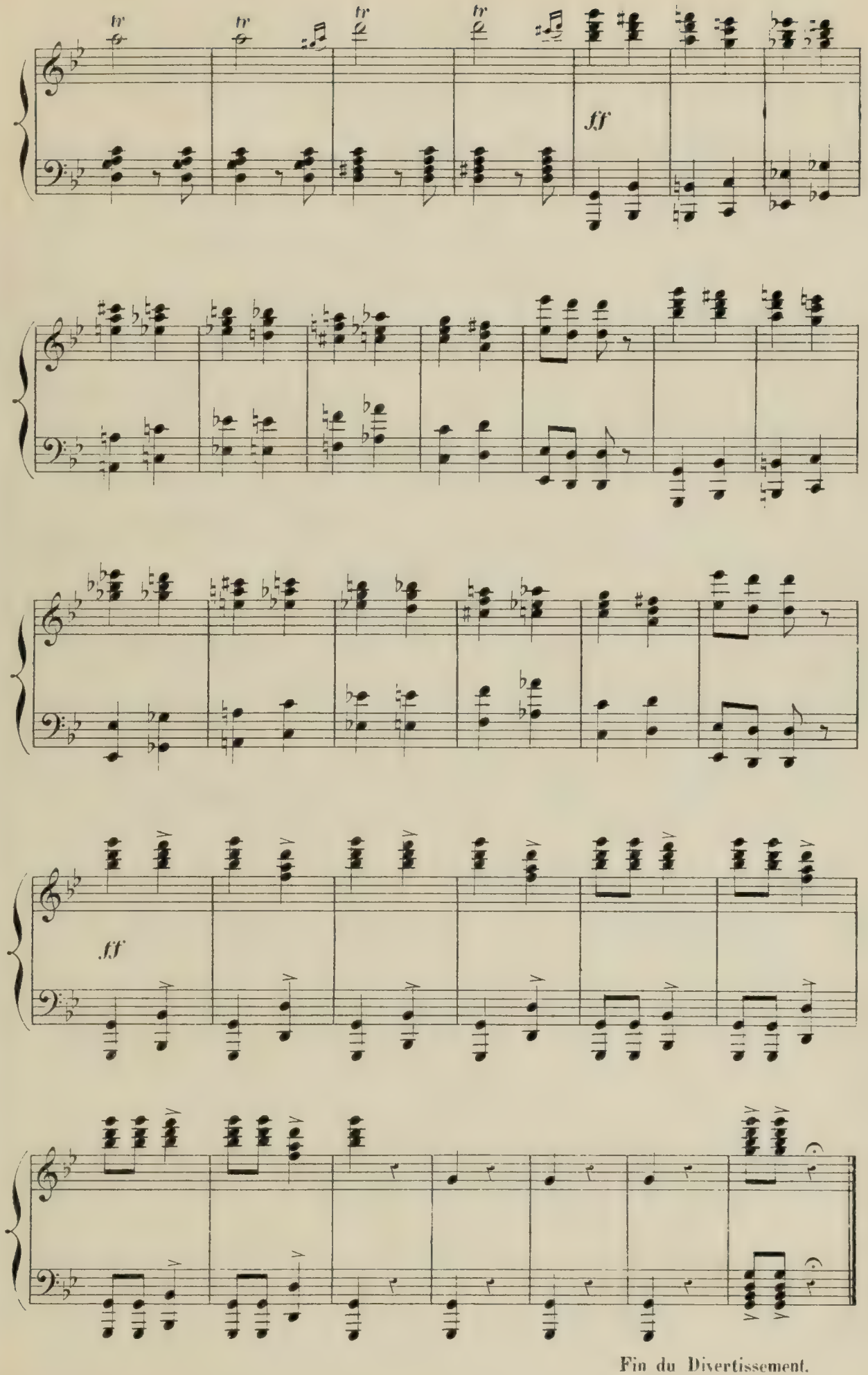
à PEPIO les beaux yeux de la ZINGARELLA, l'ont fait jouer et lui ont dérobé son argent.











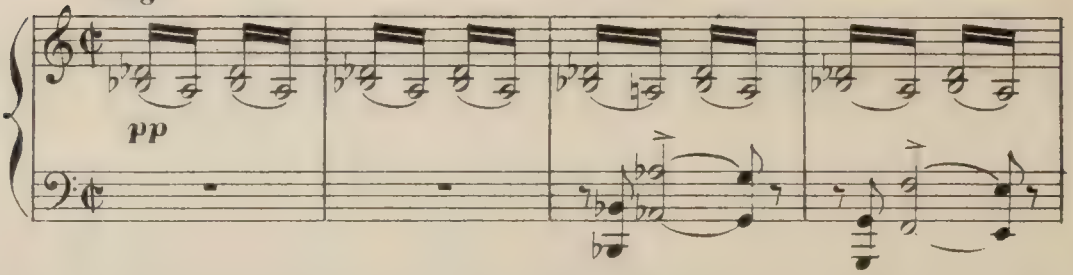
Fin du Divertissement.

ORAGE

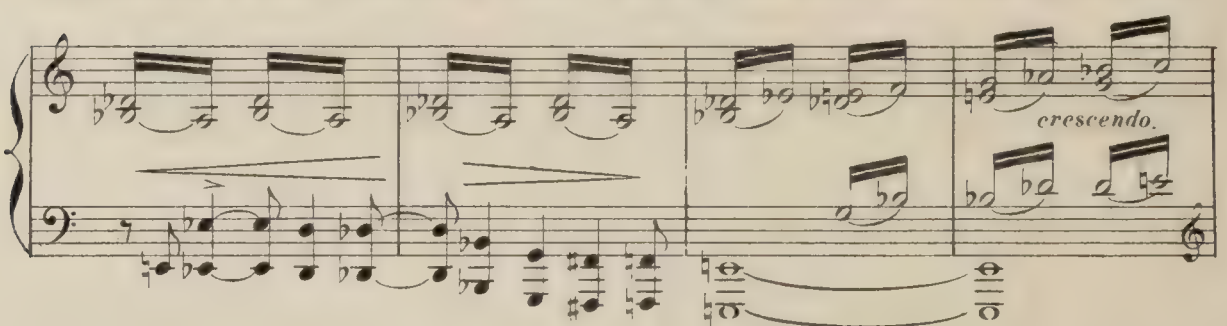
De gros nuages envahissent le ciel, le temps devient menaçant, de

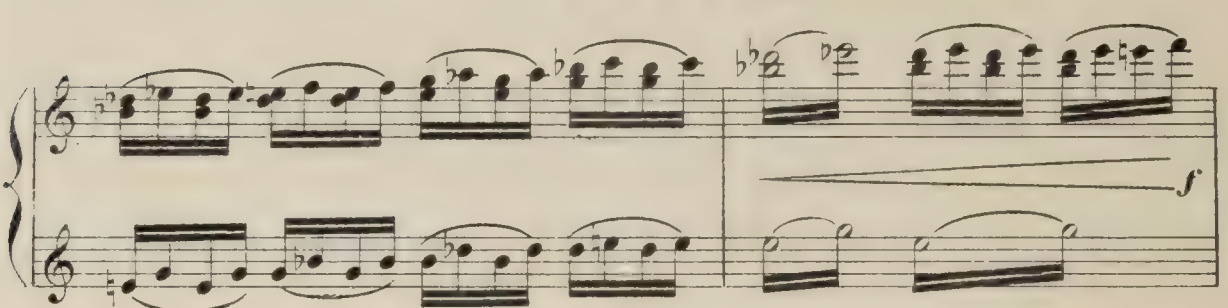
Allegro.

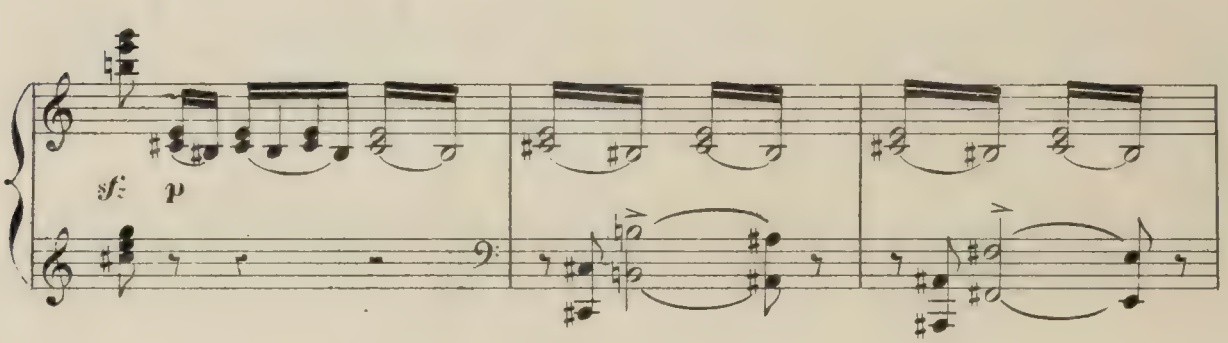
PIANO.

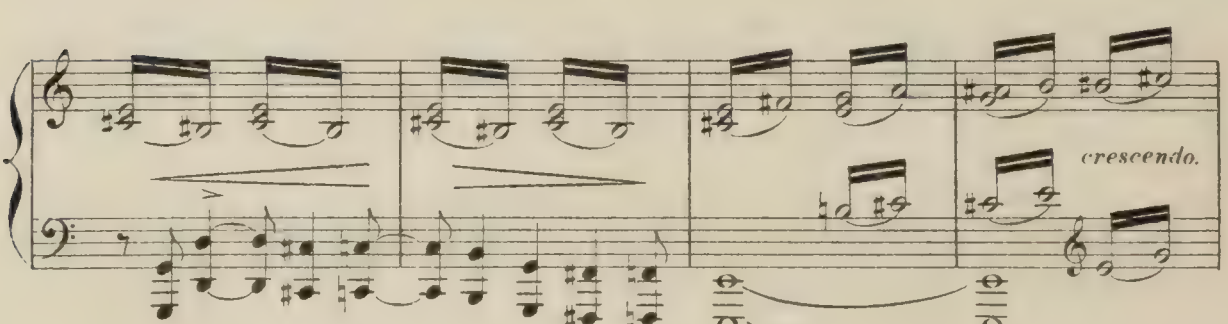


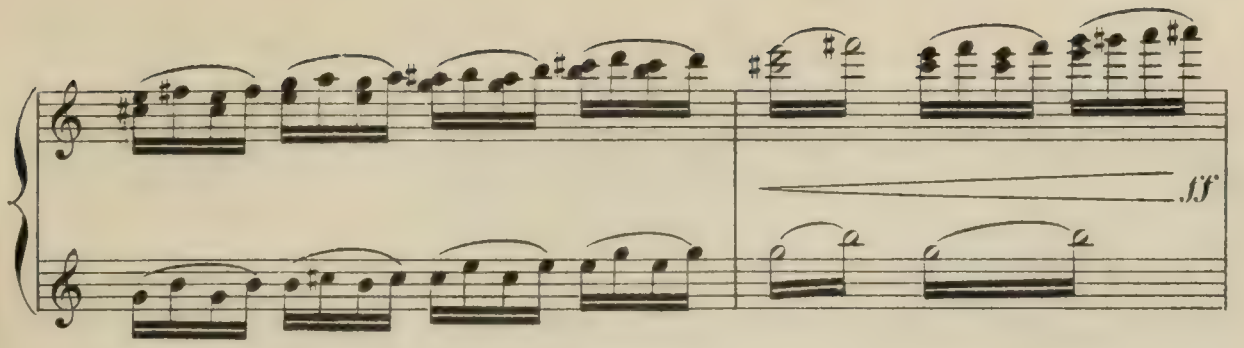
larges gouttes de pluie commencent à tomber. Sauve-qui-peut général sous l'orage qui éclate enfin.

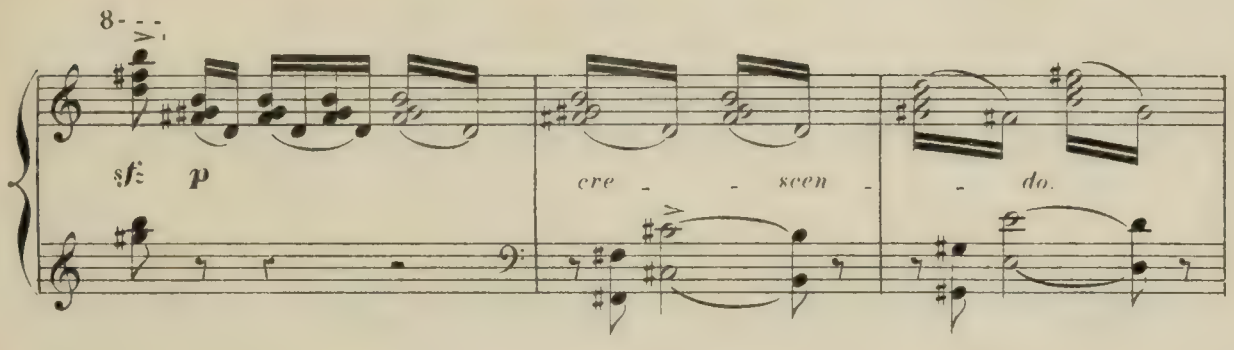


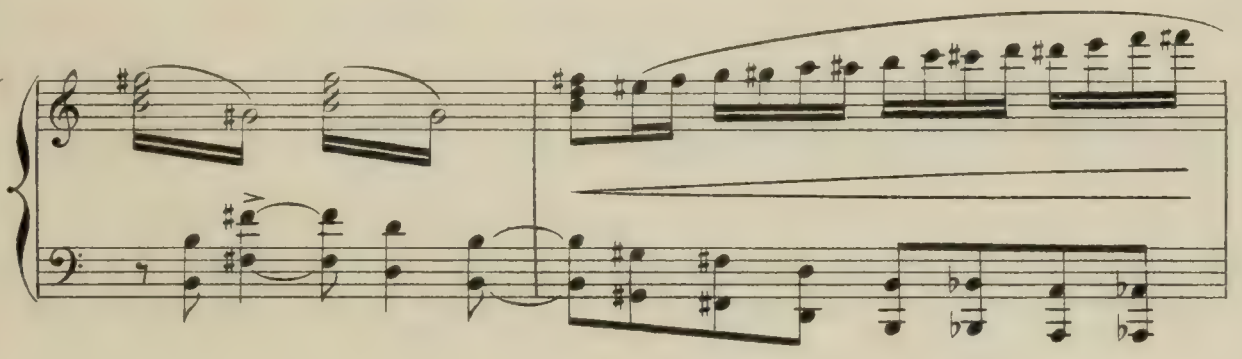


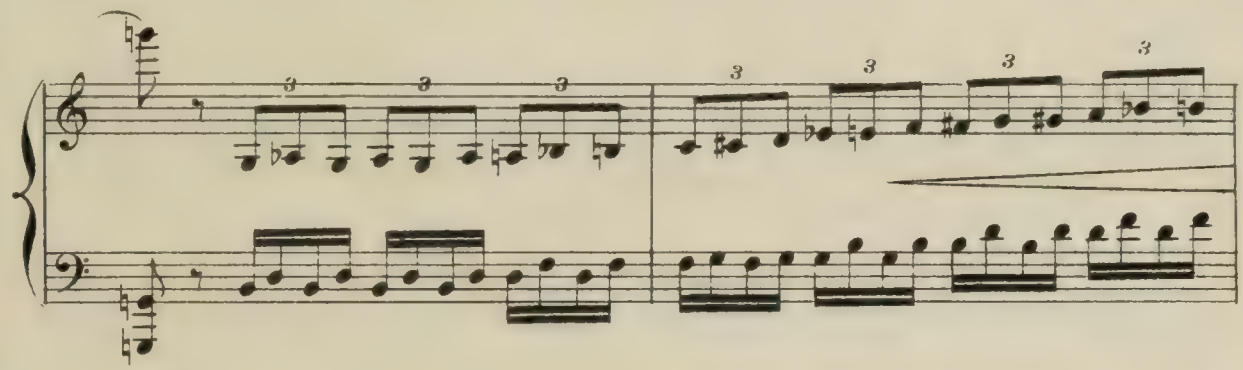




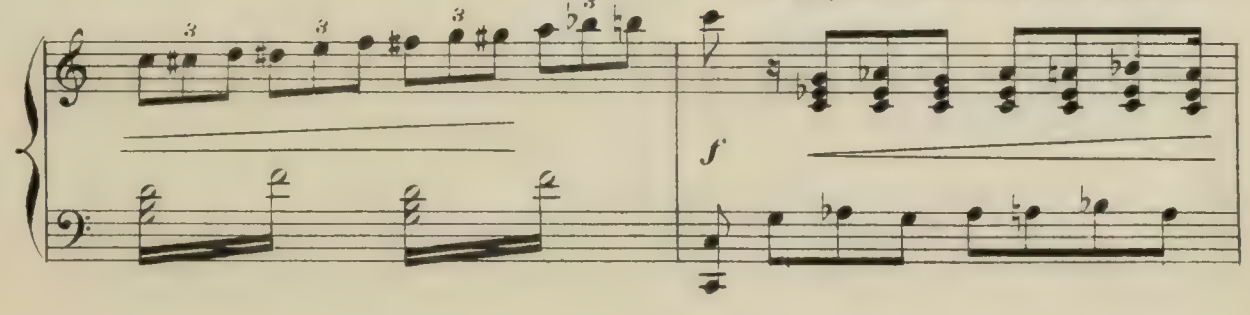




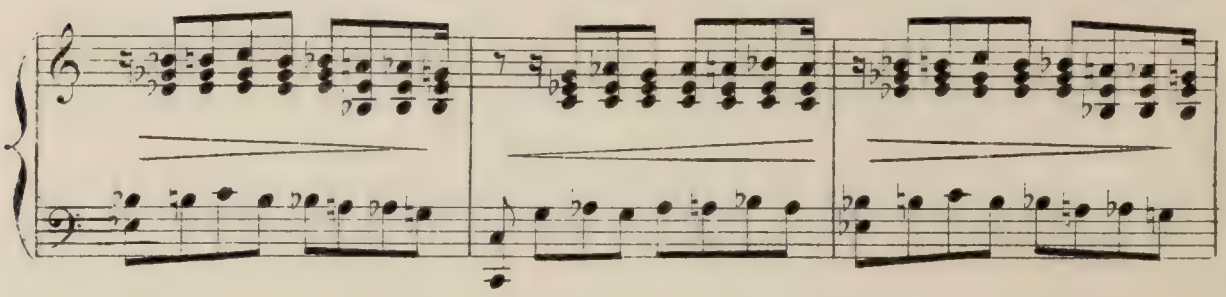




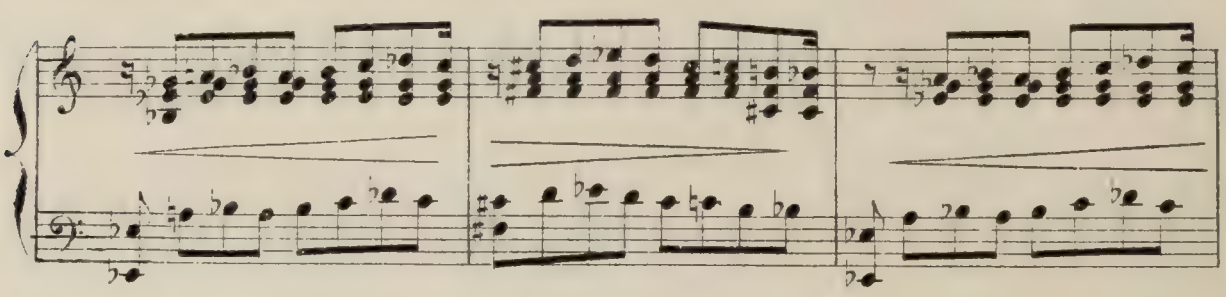
Les Tziganes se retirent sous leur tente.



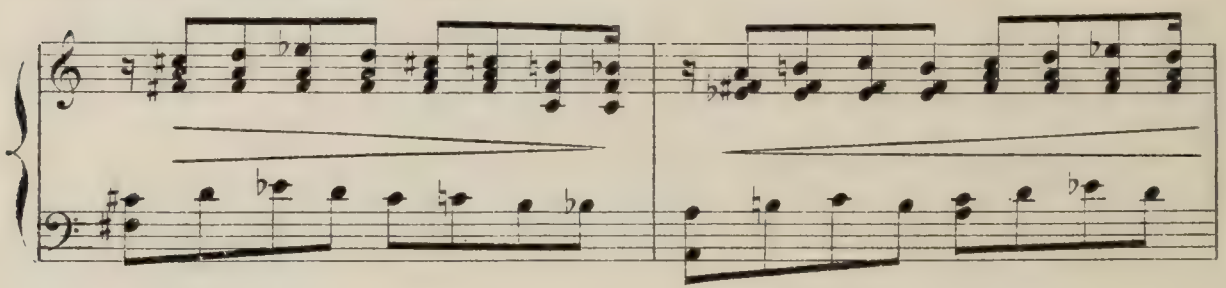
PEPIO veut y suivre GOUROULI, mais ZARIFI l'invite à passer son chemin. Le pauvre garçon

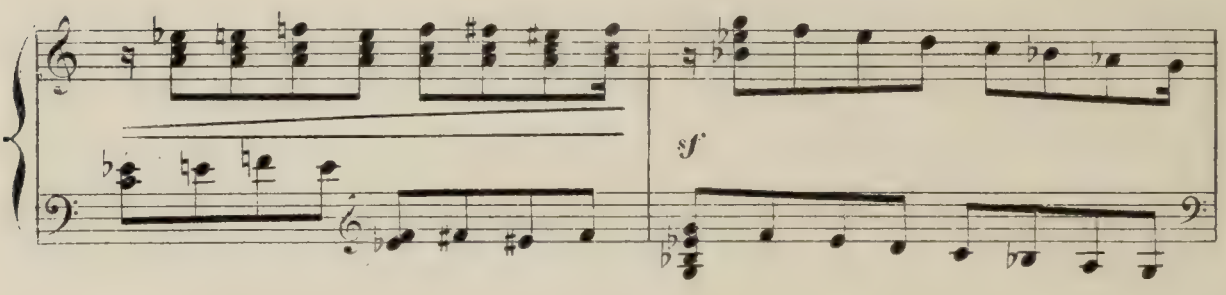


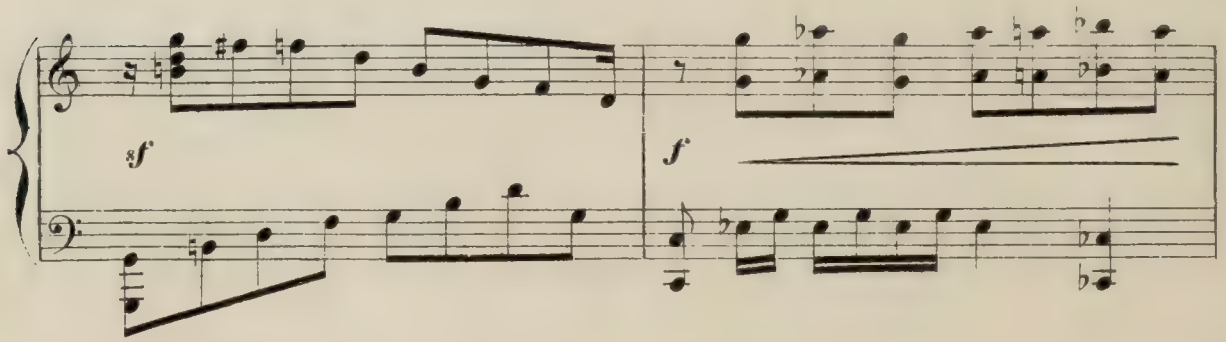
frissonne sous les torrents d'eau qui l'inondent; il va frapper à la porte de l'auberge, mais là

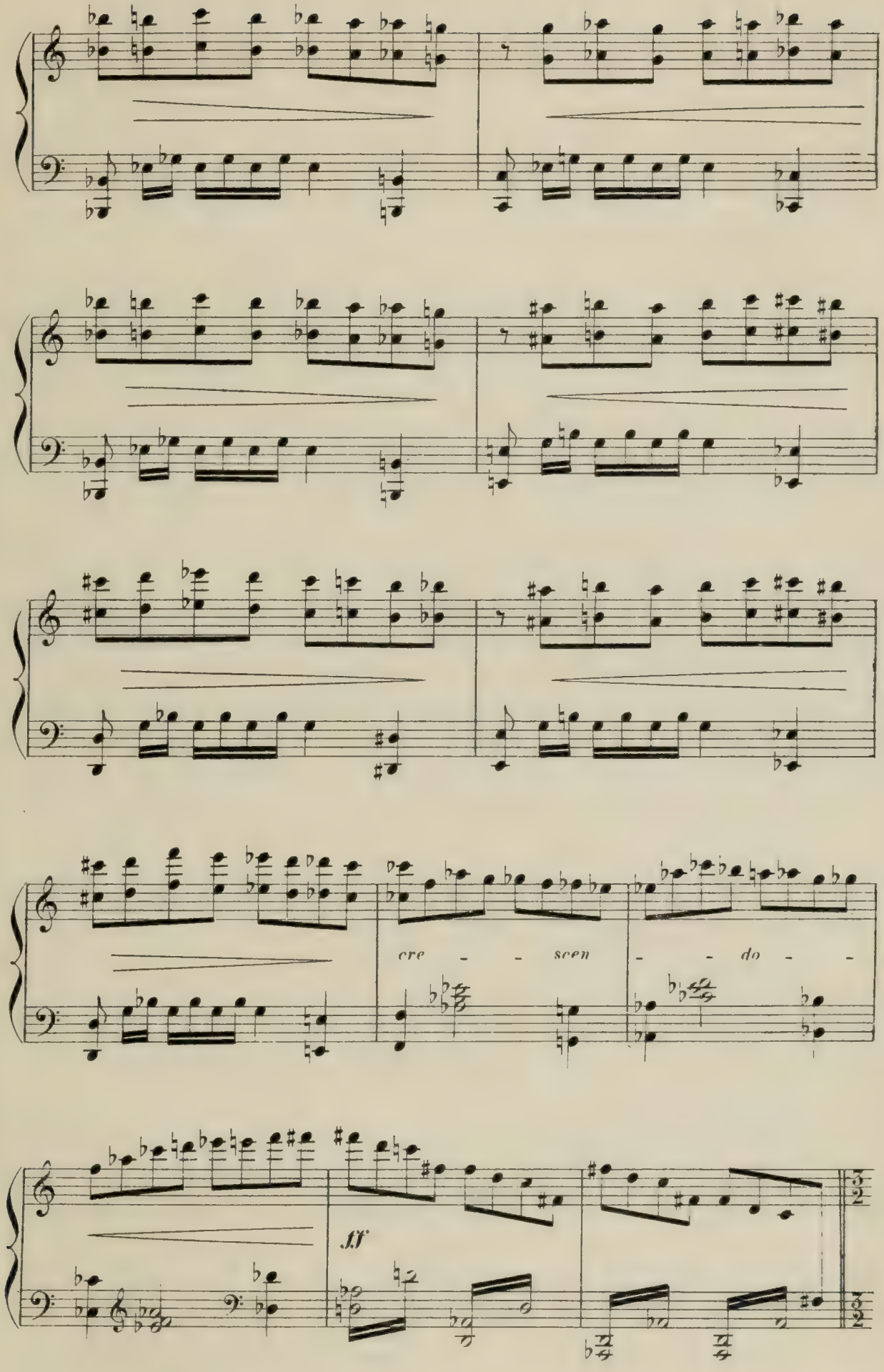


encore il est repoussé, faute d'argent.

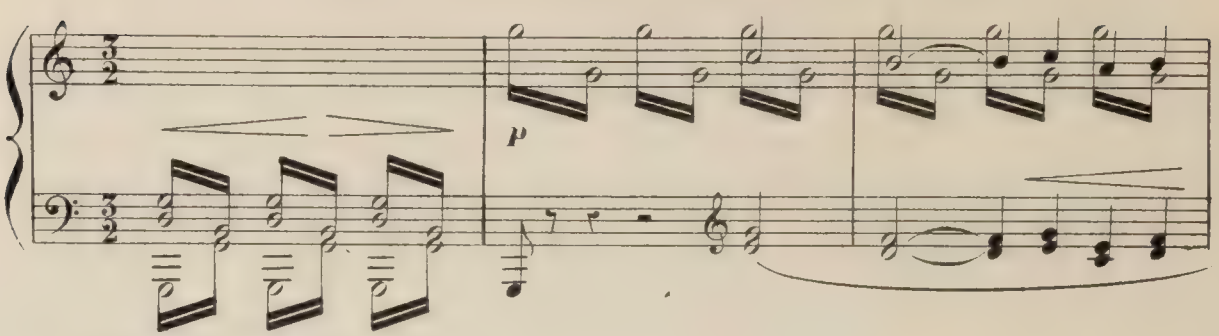




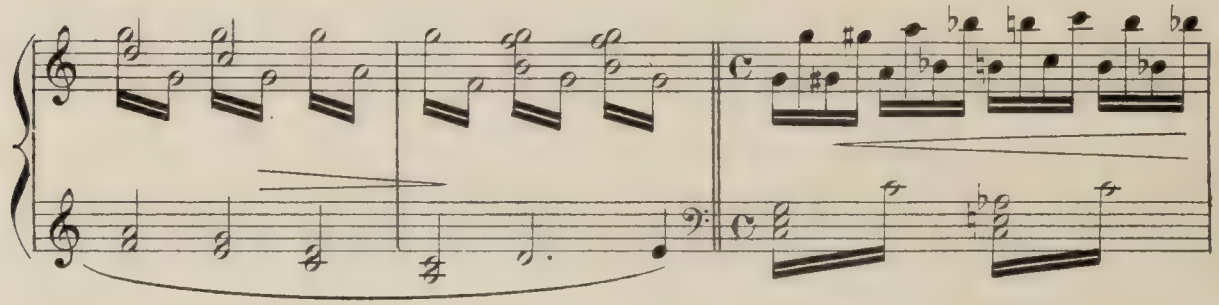


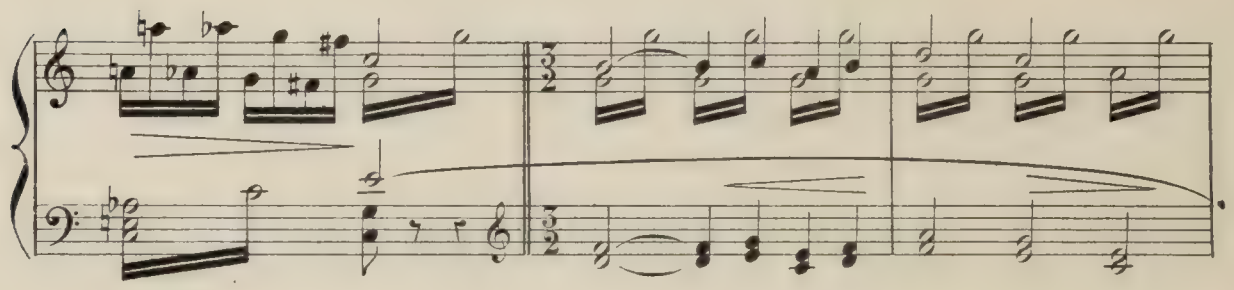

cre - - scen - - do - -
ff

Le souvenir de la maison bien close qu'il a quittée lui revient à l'esprit...

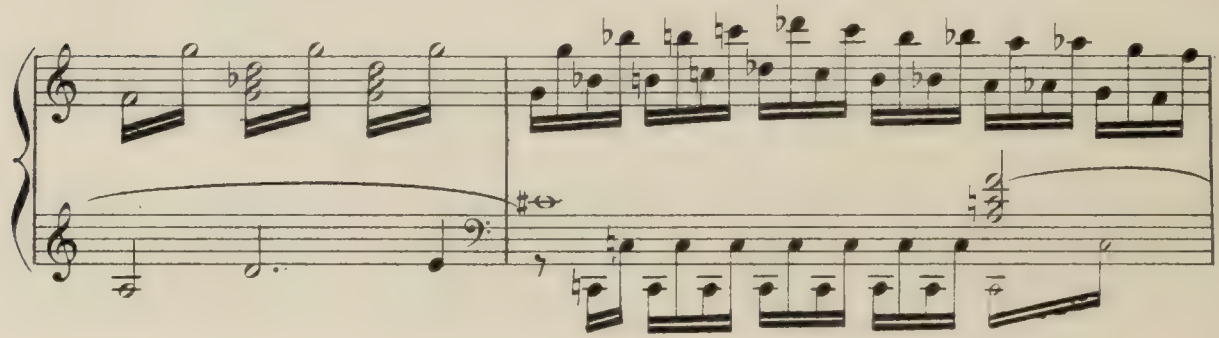


Regrets superflus!..

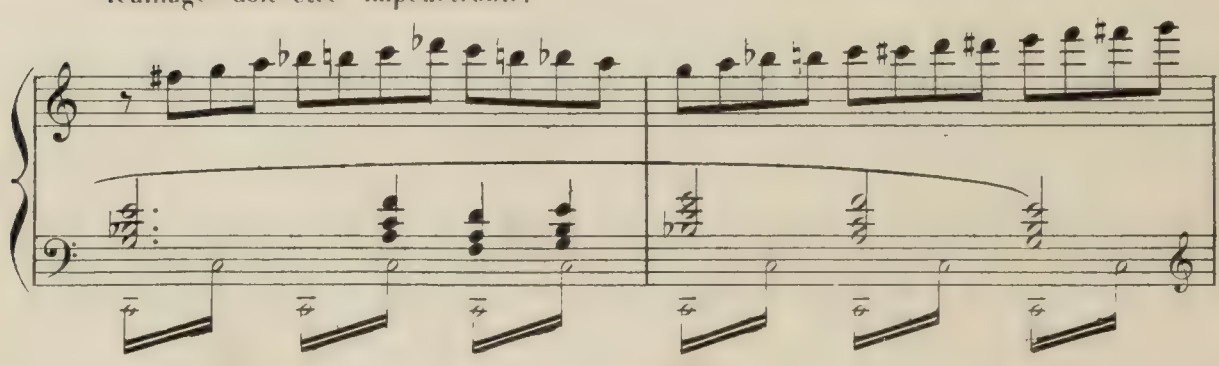


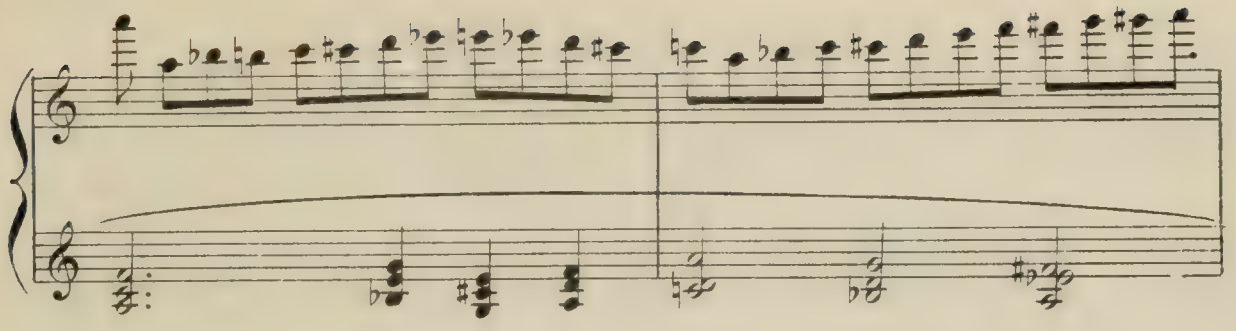


C'est un abri qu'il lui faut! "Où se réfugier?" "Ah! sous ce grand arbre; son

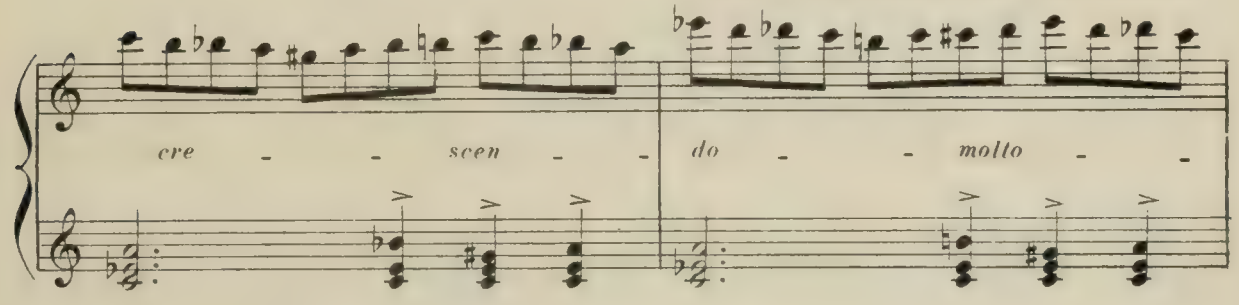


feuillage doit être impénétrable."

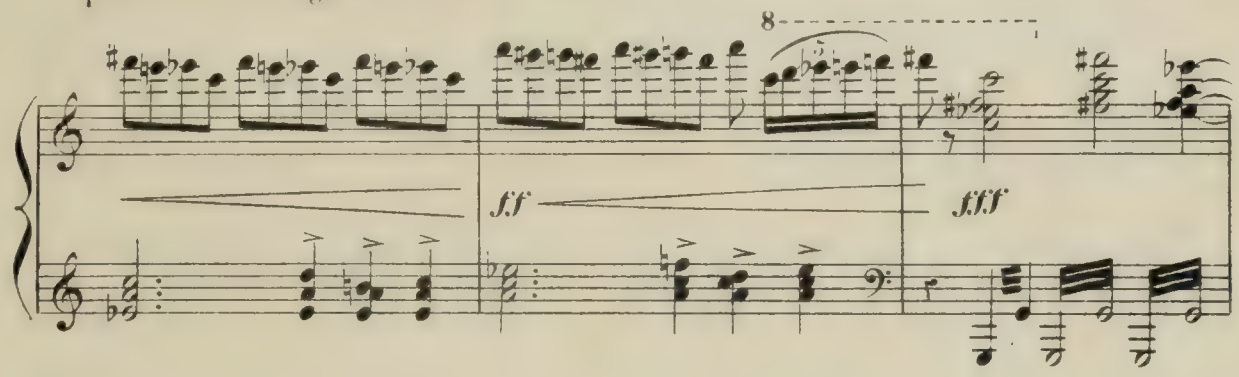


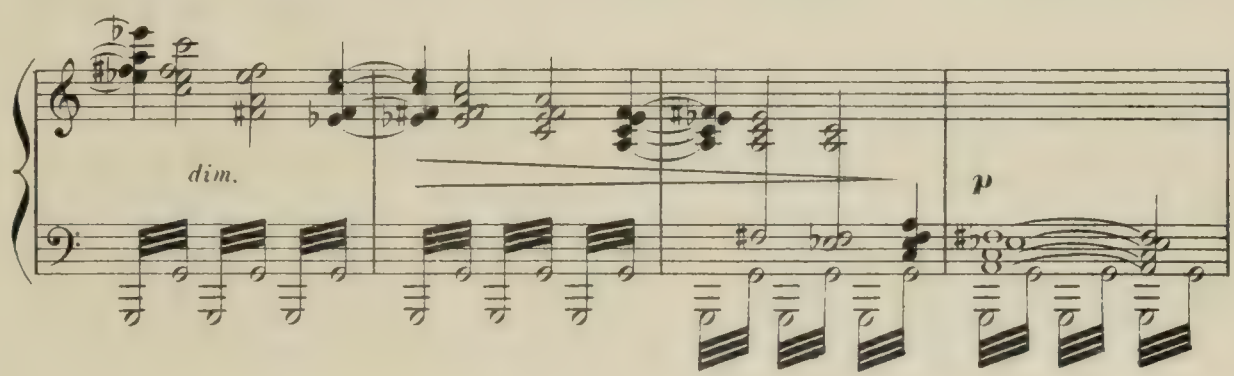


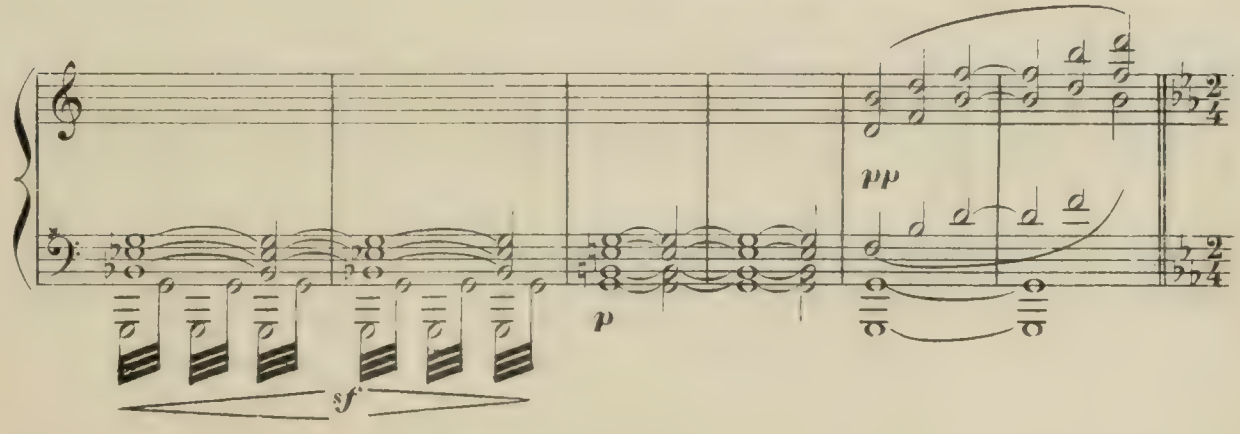
A peine s'est-il installé sous les branches,



qu'une lueur aveuglante incendie l'horizon. La foudre s'abat sur le faîte de l'arbre.







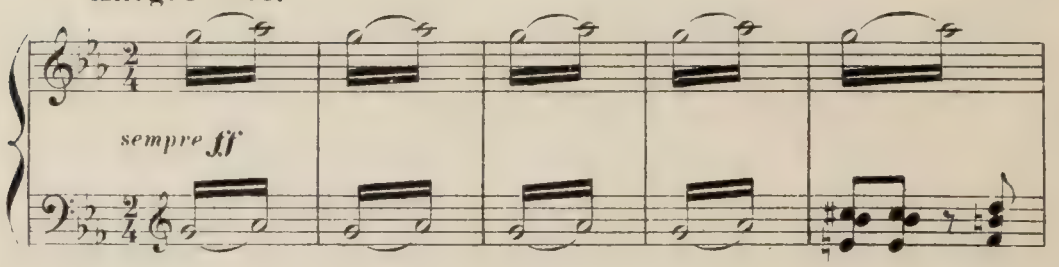
SCÈNE DES ENFANTS.

PEPIO se relève "tirant le pié" et espérant

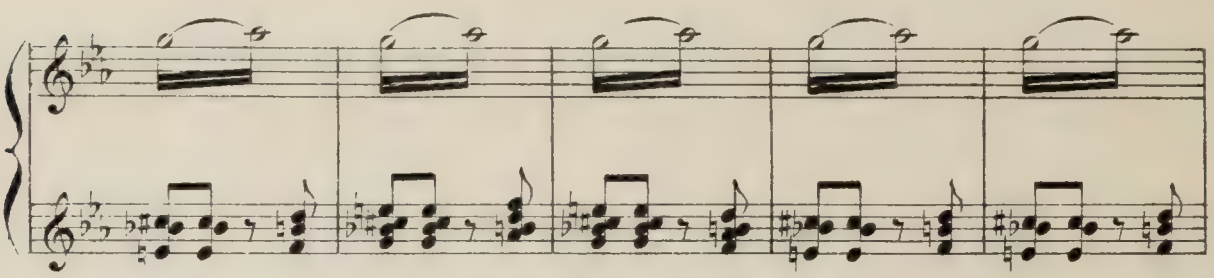
Allegro vivo.

PIANO.

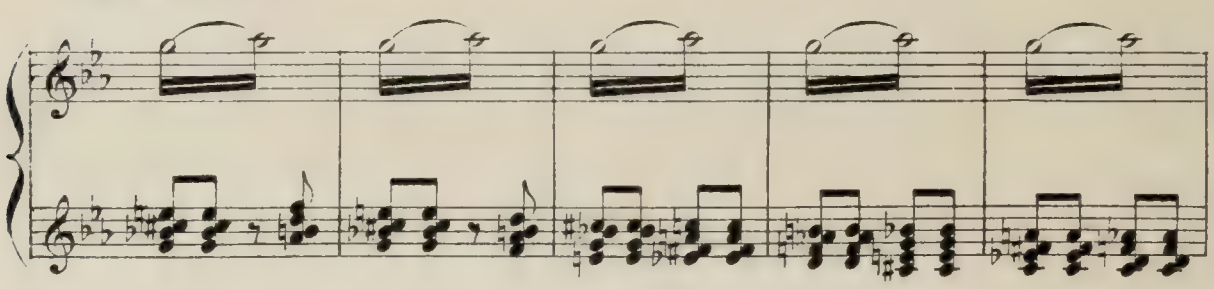
sempre ff

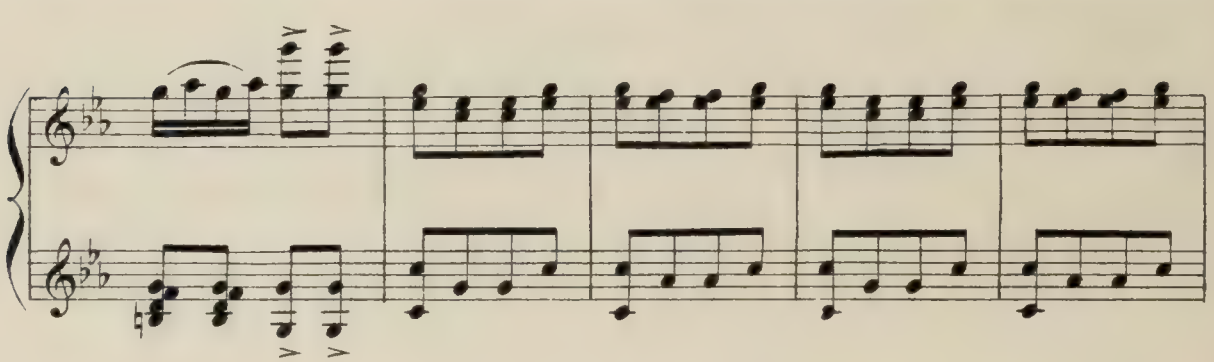


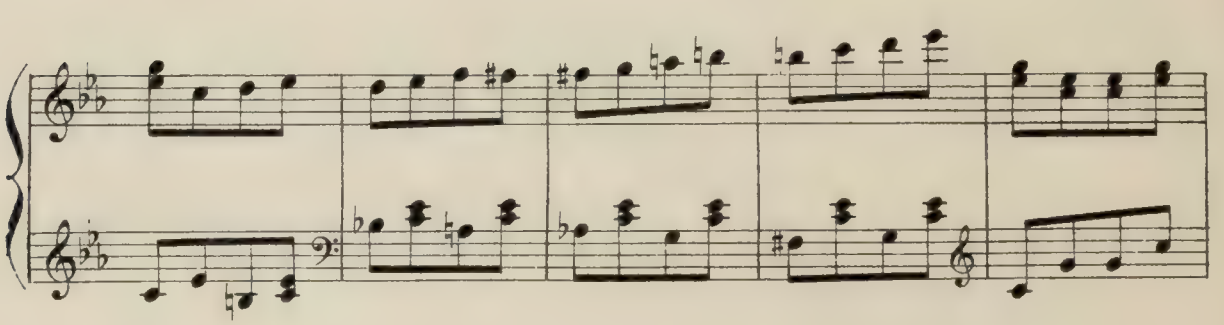
trouver enfin un abri, quand des "fripons" d'enfants (cet âge est sans pitié) l'entourent et

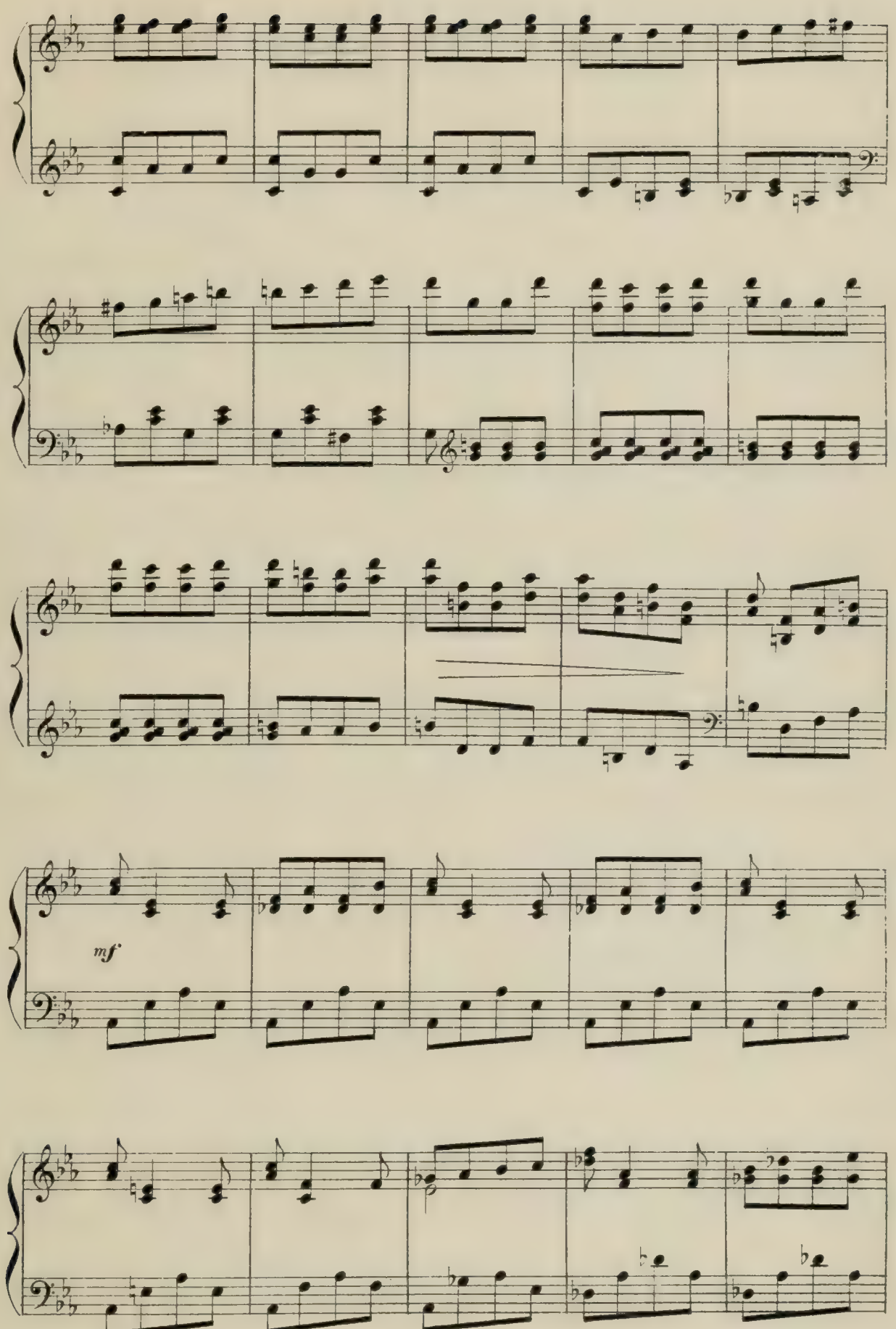


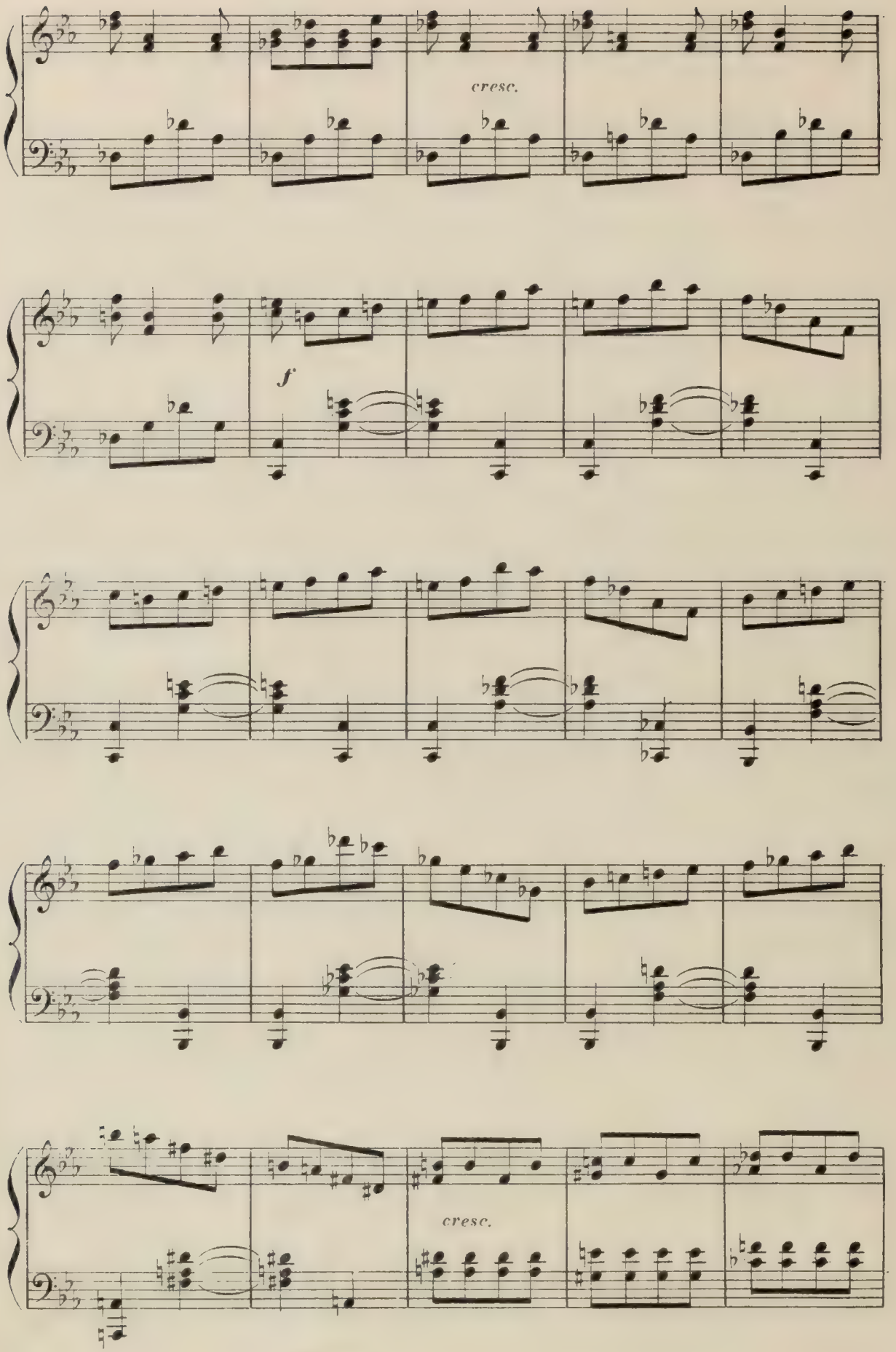
s'en font un jouet.








mf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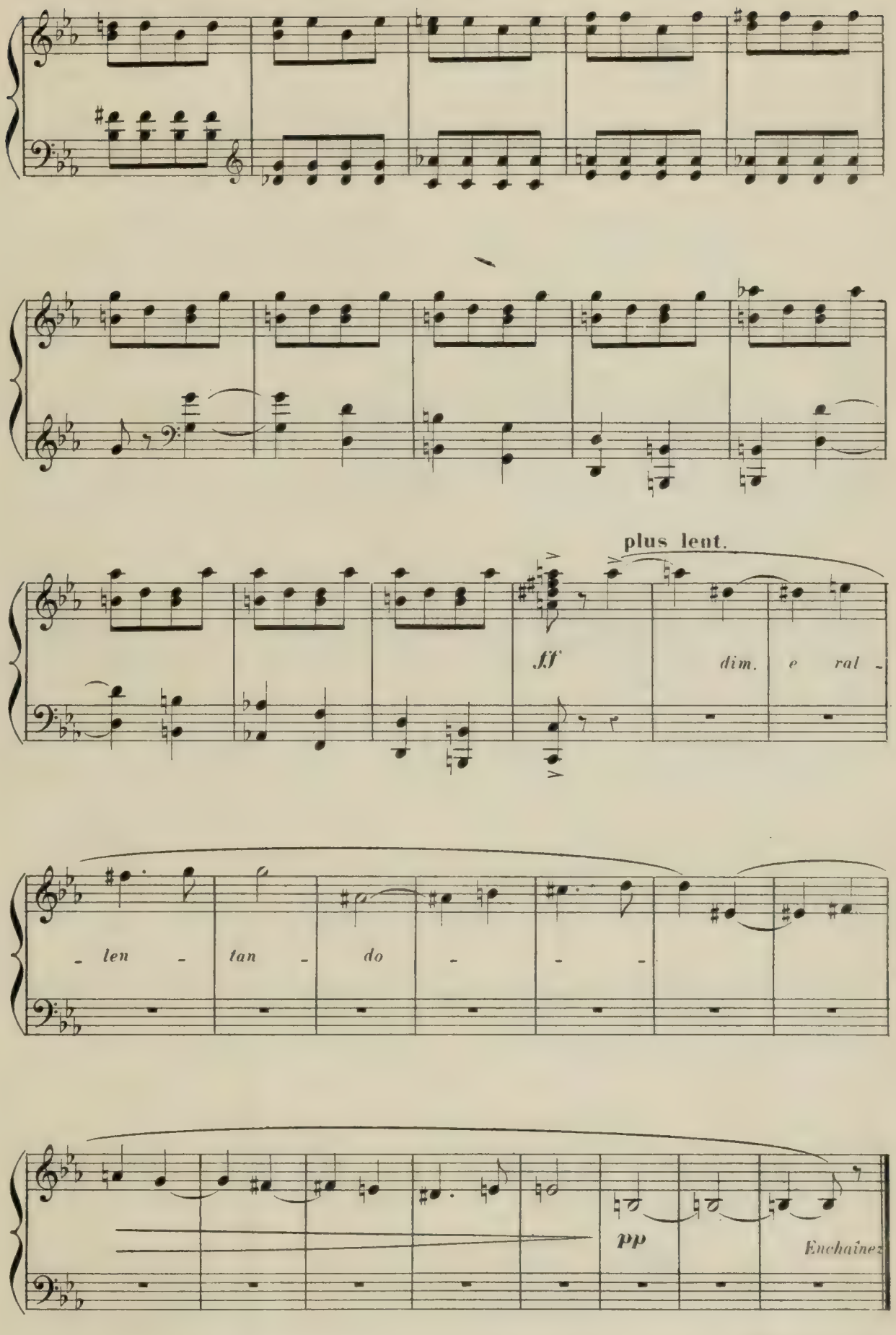
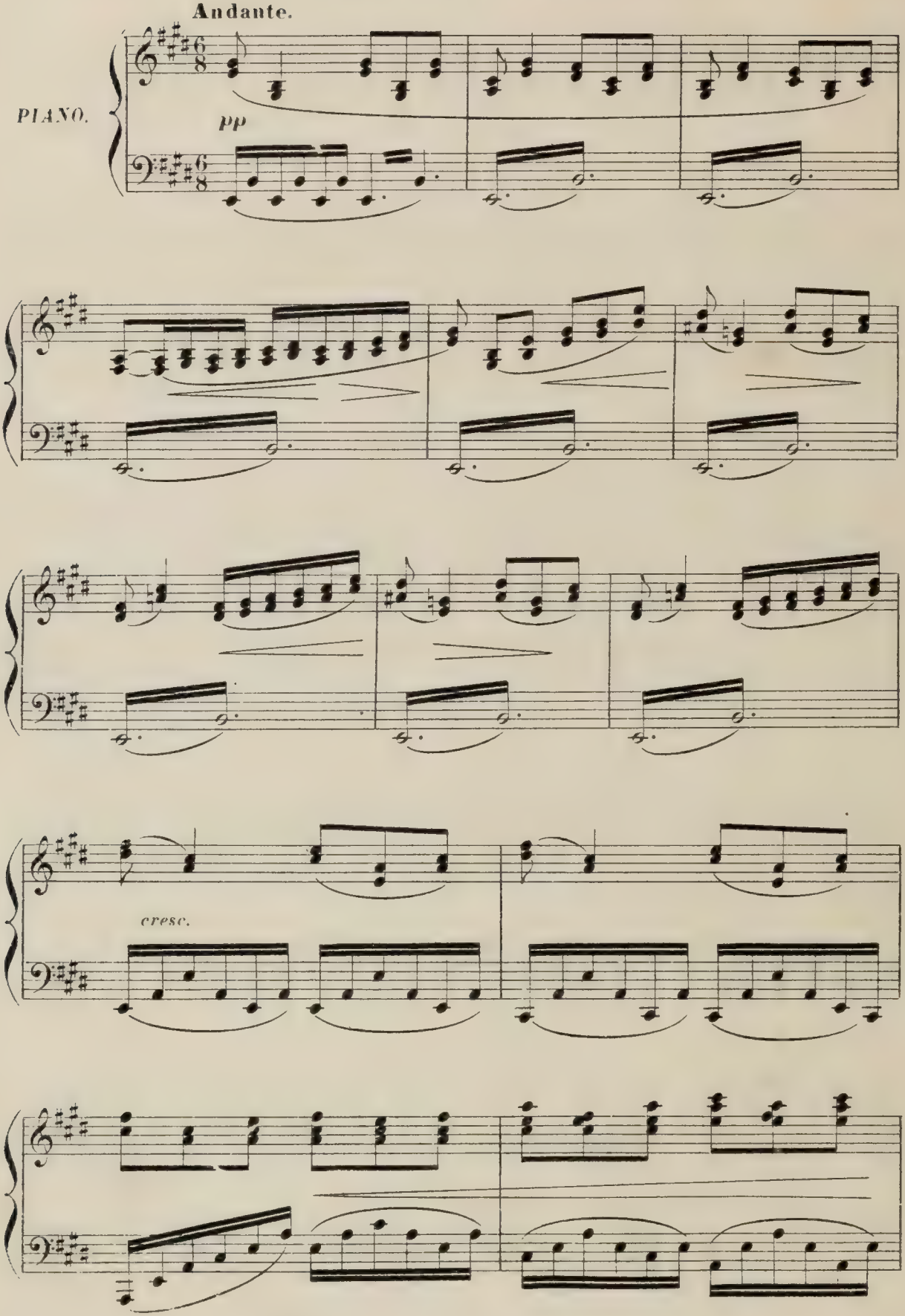


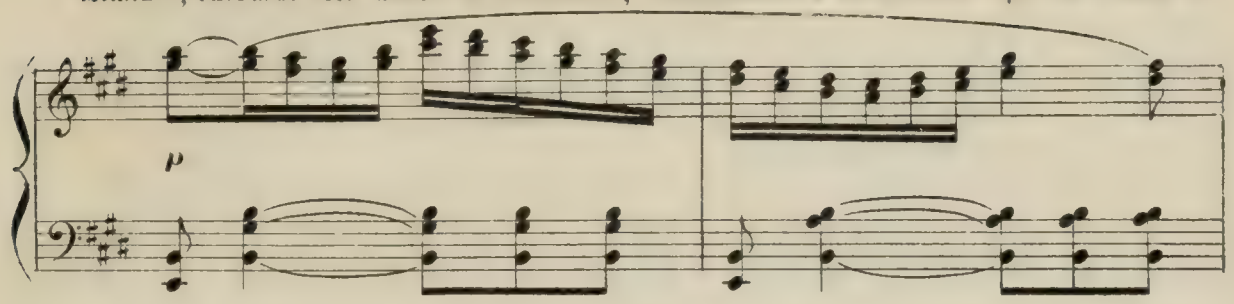
Fin du 2e Acte.

ACTE III.

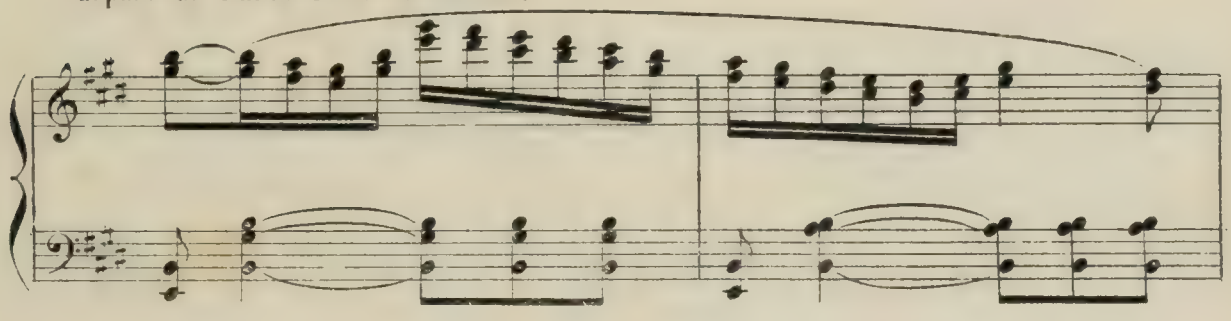
LE RETOUR.

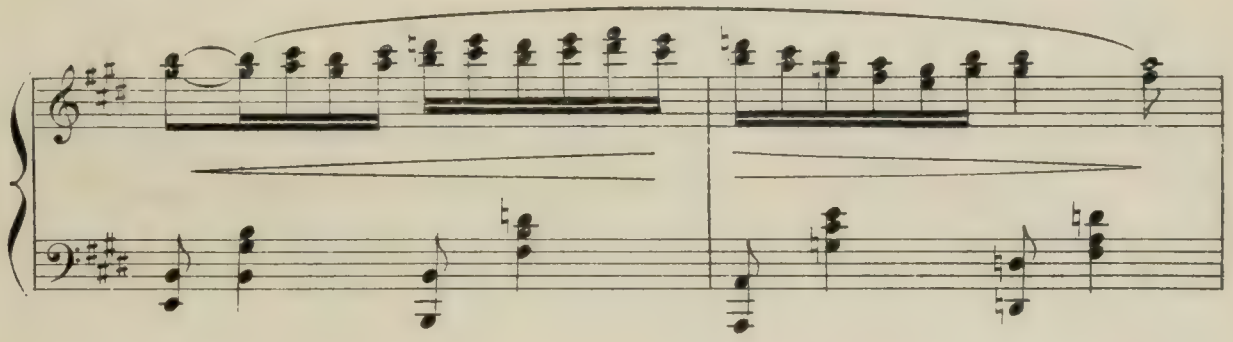


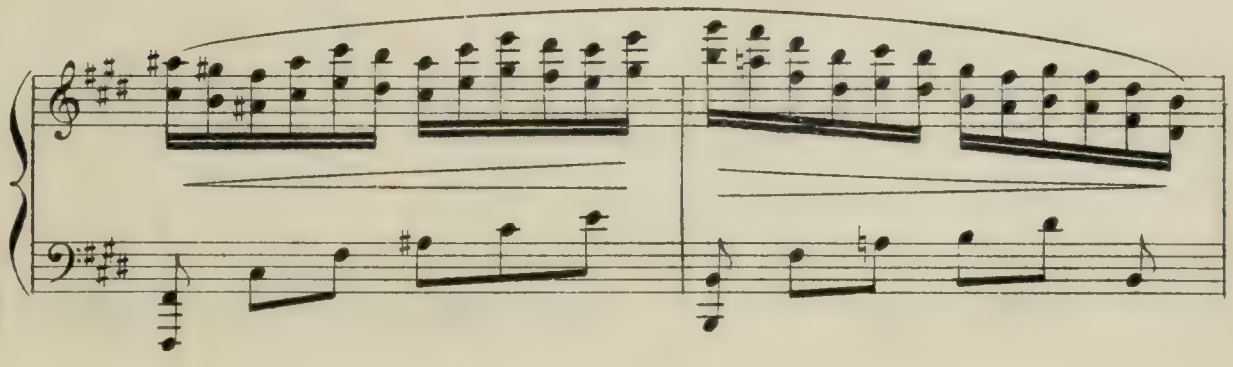
MIKALIA, entourée des amies de GOUROULI, s'abandonne à la tristesse que lui cause le



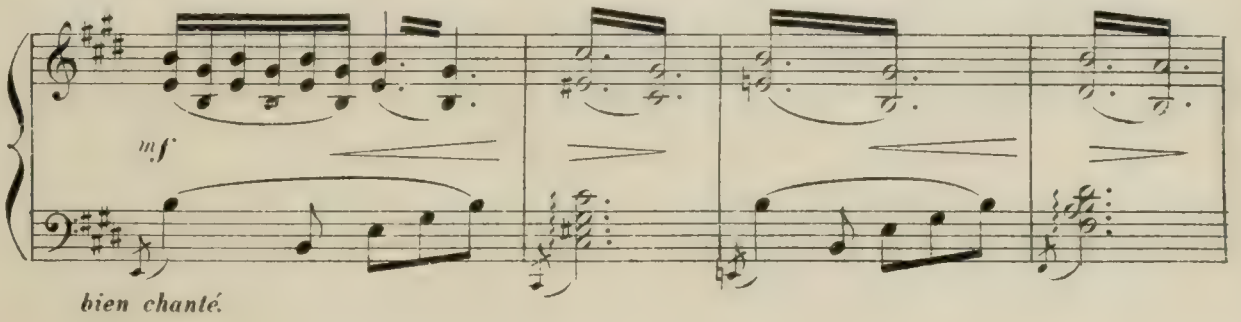
départ de PEPIO et de sa fiancée.





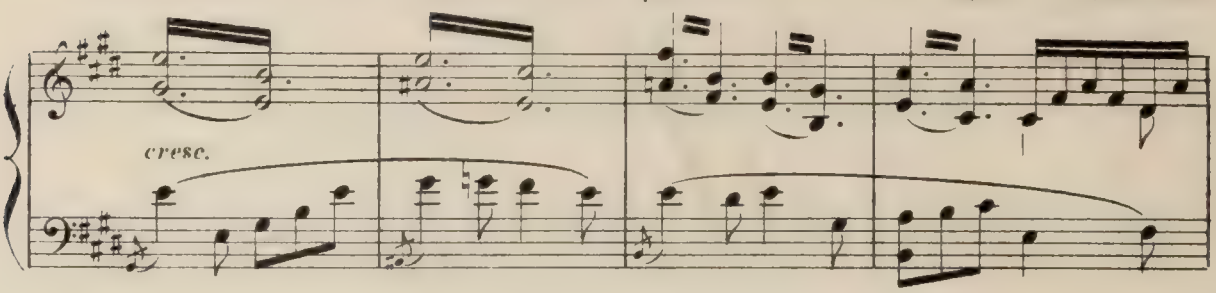


Soudain GOUROULI paraît. MIKALIA l'embrasse avec effusion, heureuse de la voir

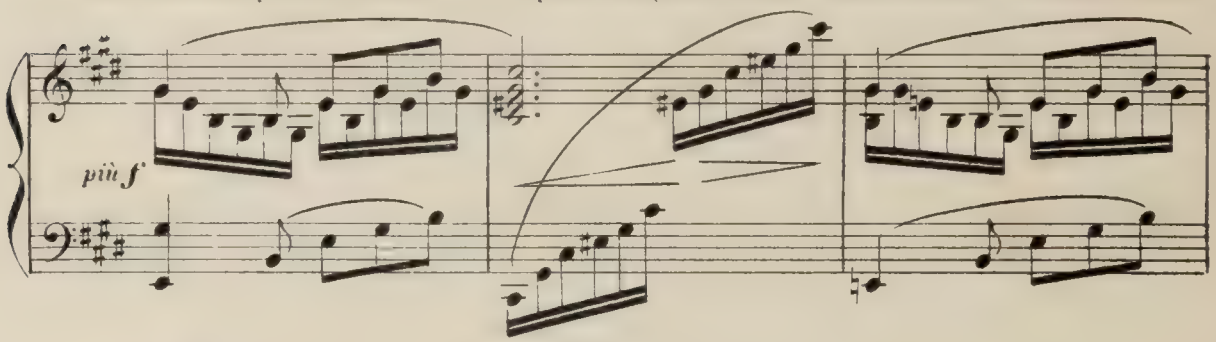


bien chanté.

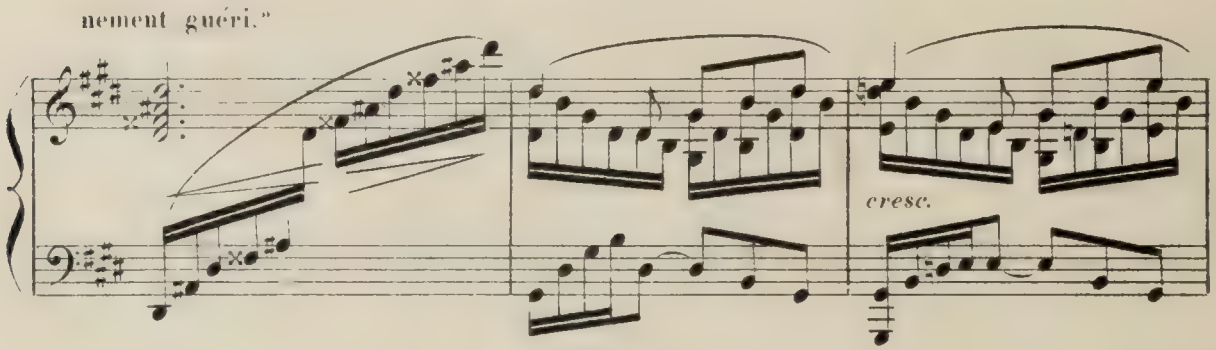
revenir saine et sauve. "Mais lui, PEPIO, que devient-il?" "Ne craignez rien, ma mère,

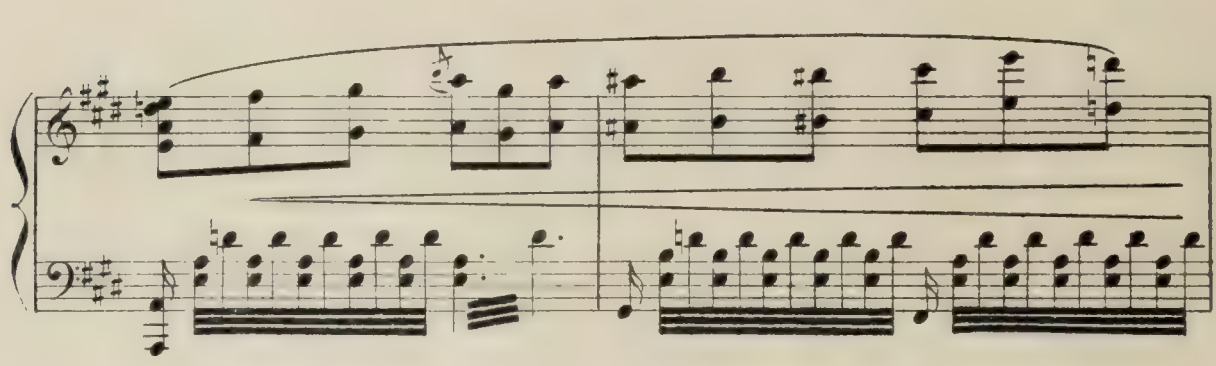


il ne tardera pas à revenir, il n'a plus d'argent et ses mésaventures l'auront certai-

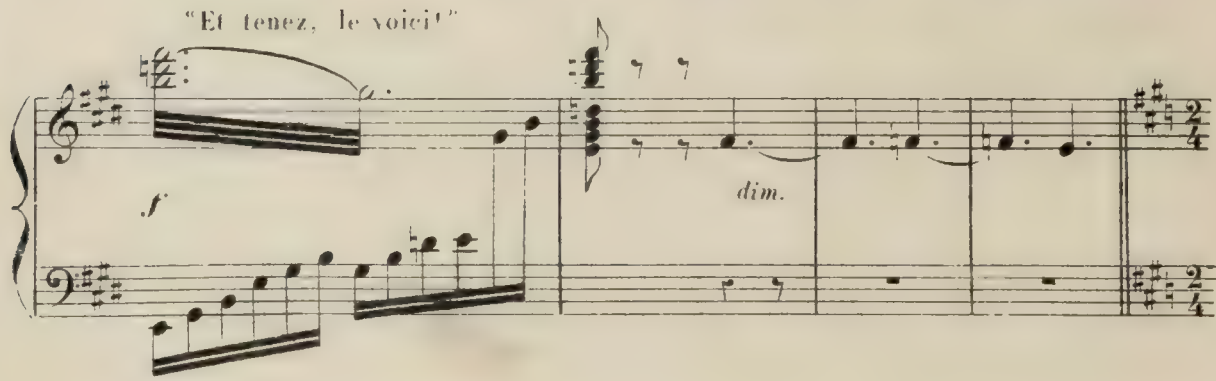


nement guéri."



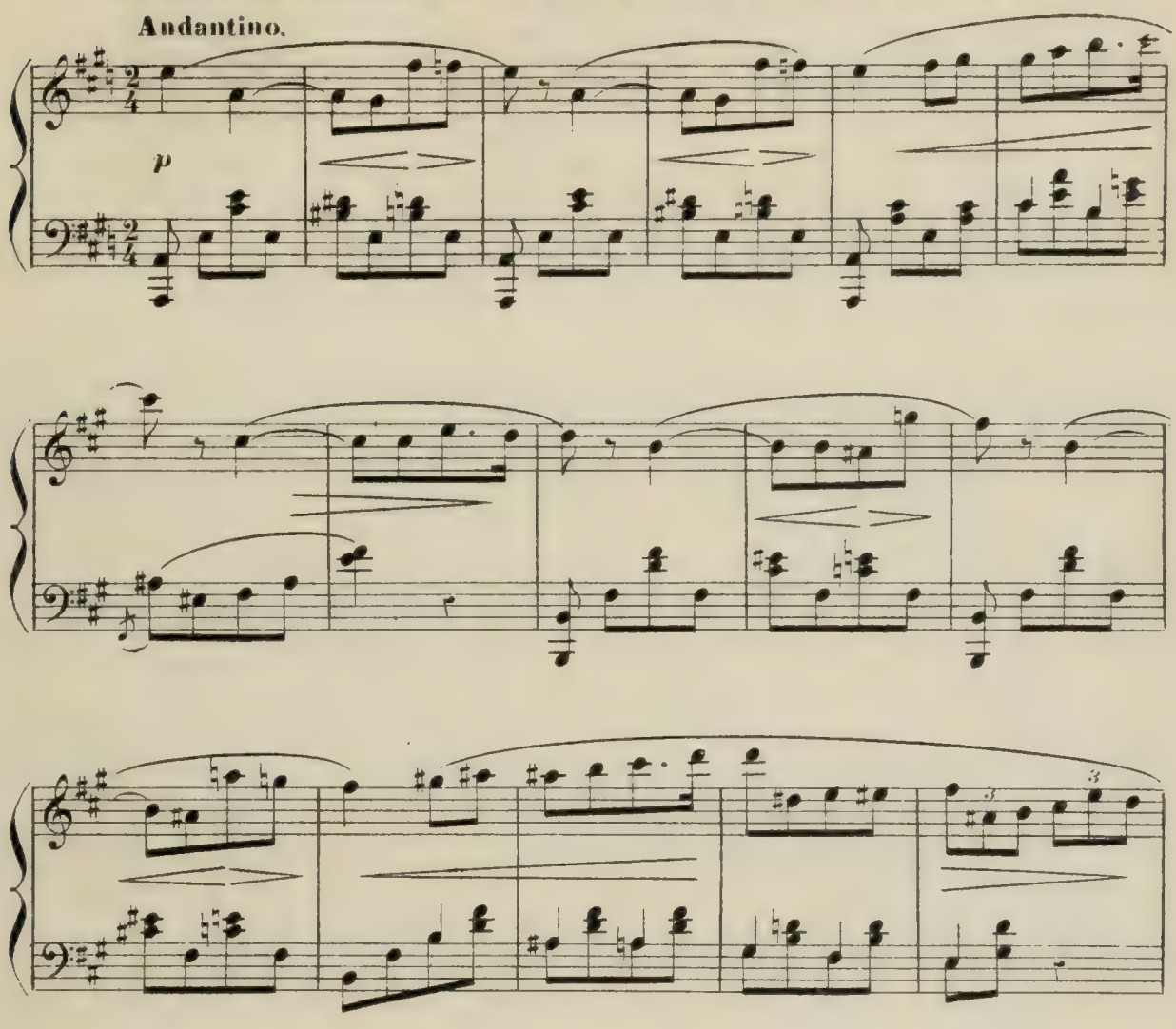


"Et tenez, le voici!"



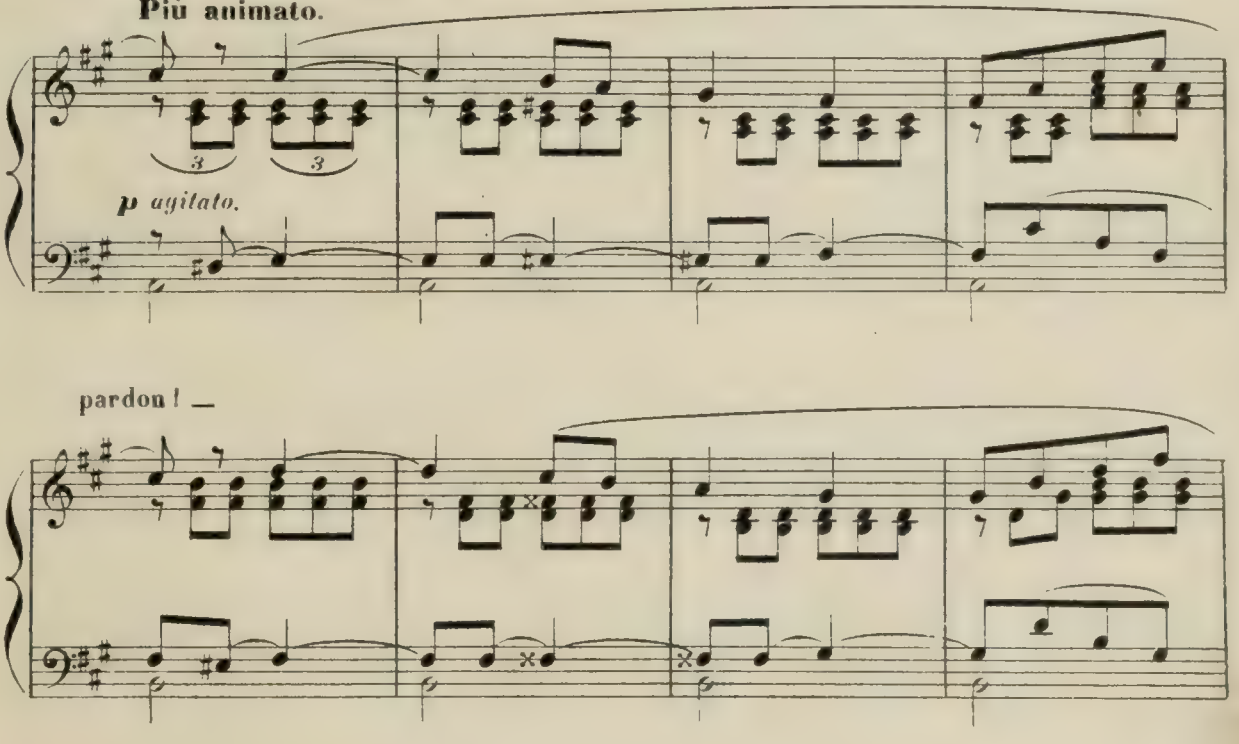
PEPIO, humble, honteux, paraît sur le seuil. Il marche avec peine et n'ose avancer.

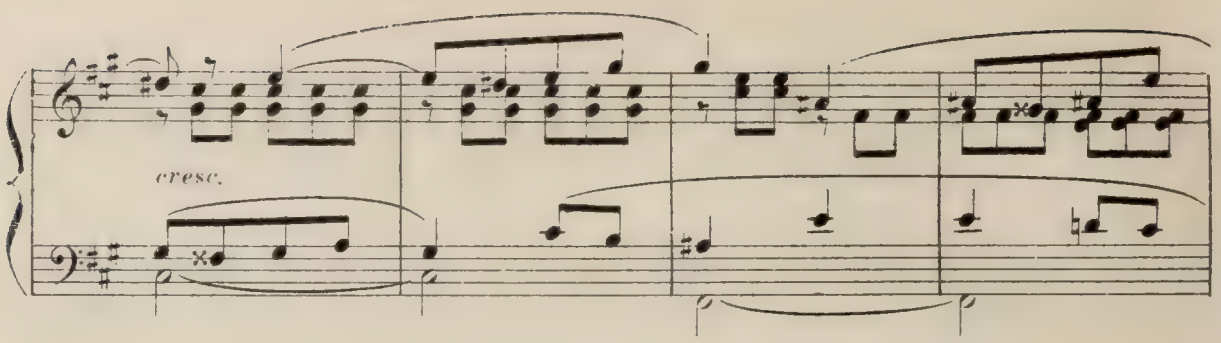
Andantino.

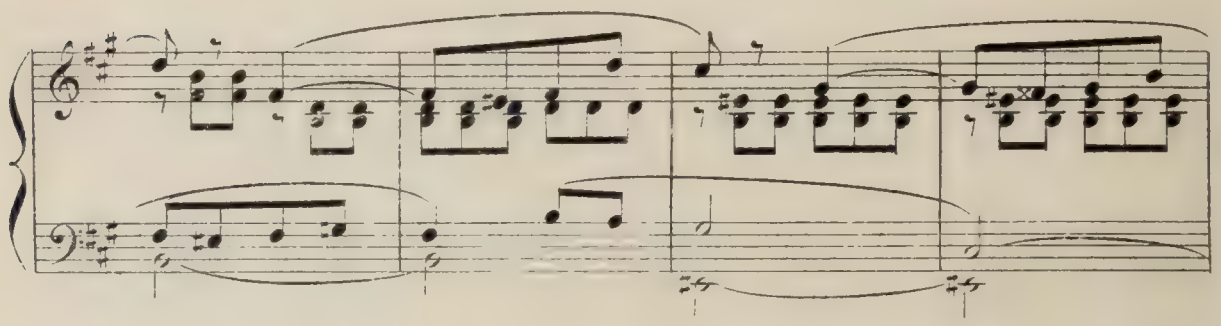


Cependant il voit tour à tour MIKALIA et GOUROULI; il tombe à genoux et demande

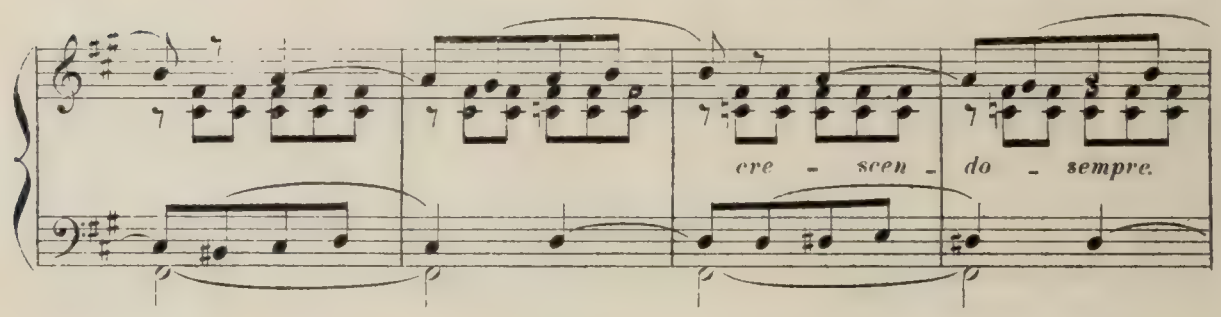
Più animato.



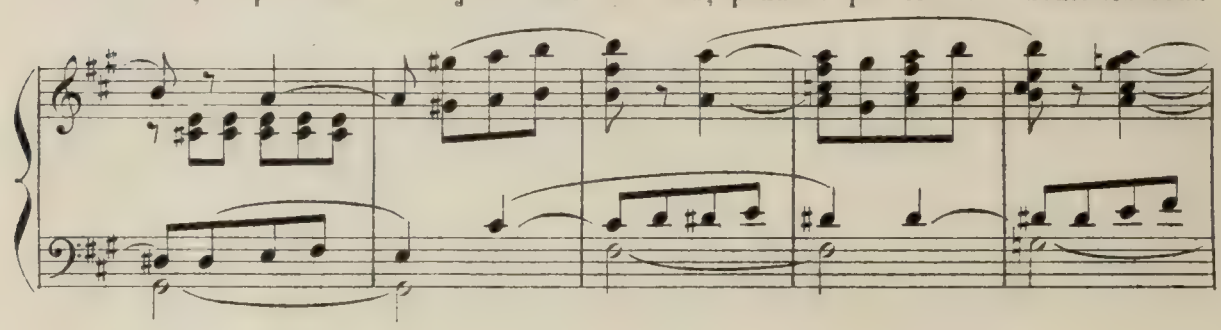




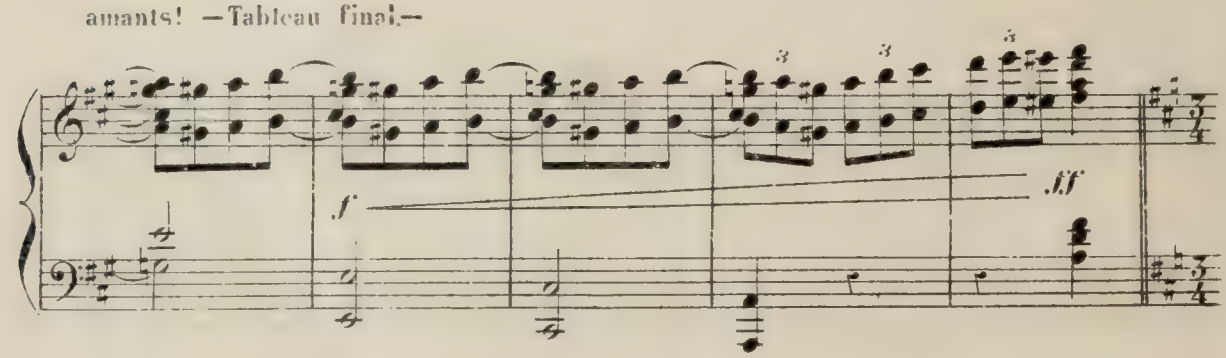
GOUROULI, après un peu d'hésitation,

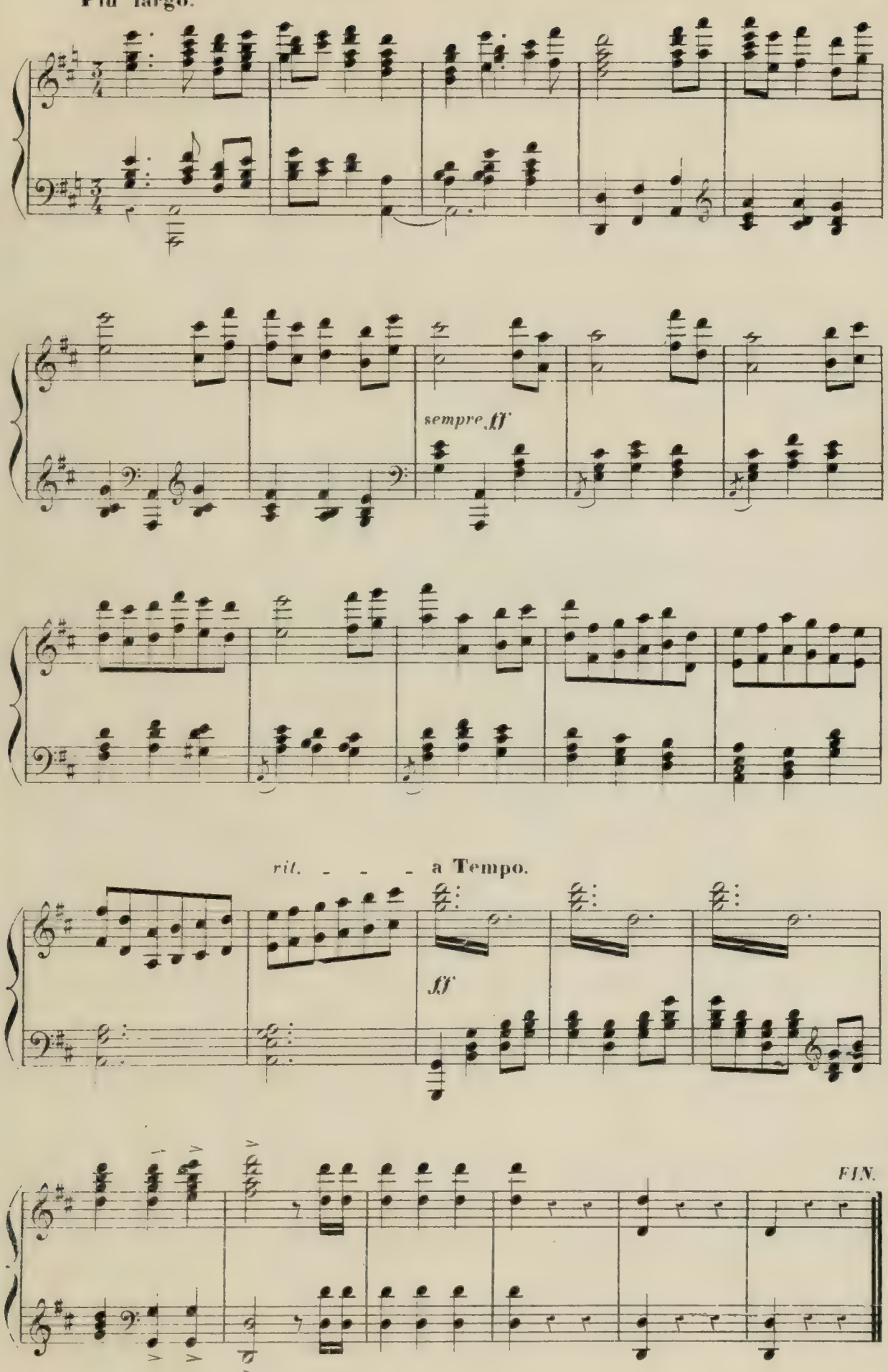


le relève, lui pardonne et se jette dans ses bras, pendant que MIKALIA bénit les deux



amants! —Tableau final.—





Baudon Gr E. F. & C. 1517. Paris, Imp: Dupré, rue du Delta, 26.